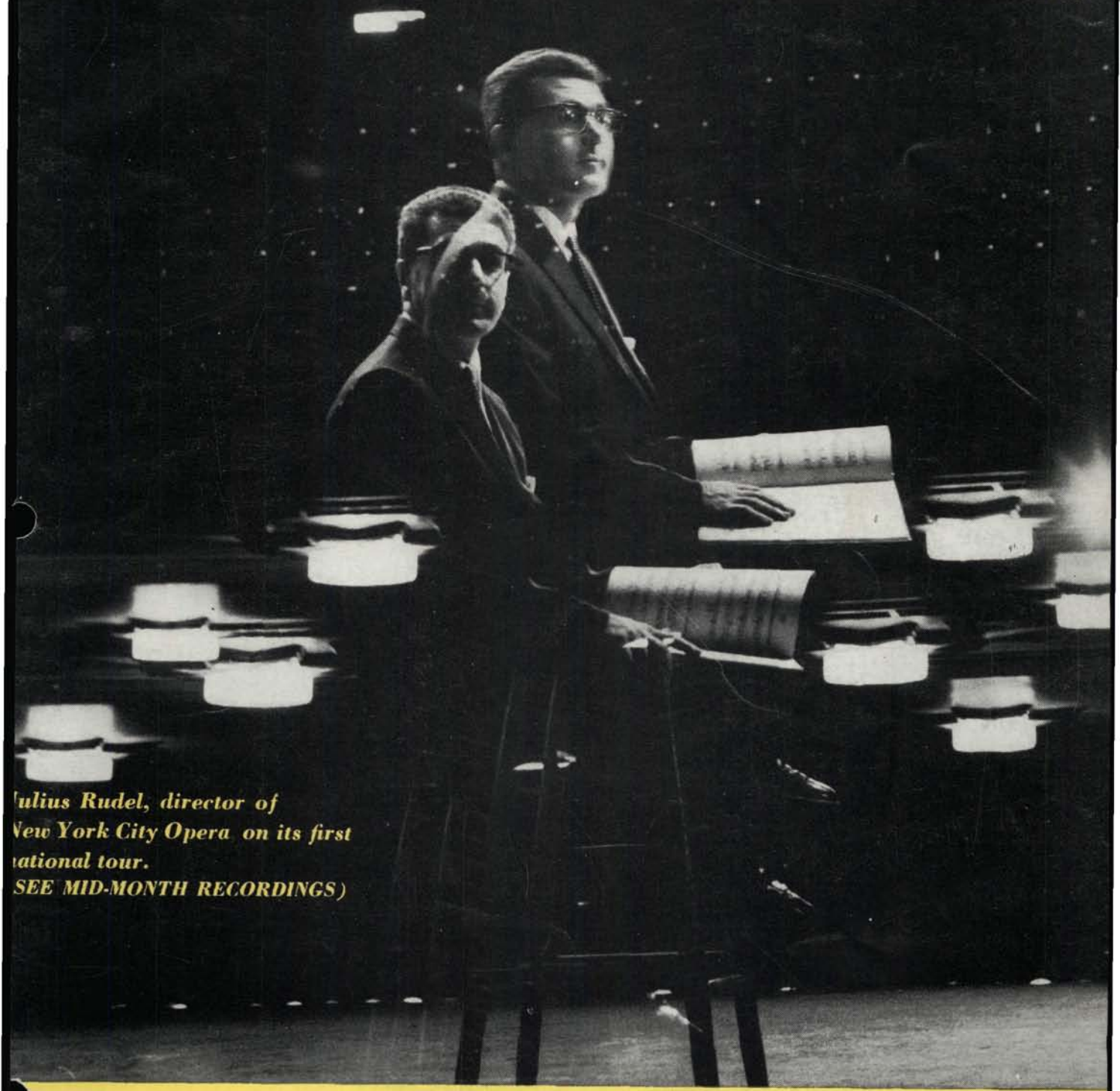
Saturday Review

FEBRUARY 13, 1960 / 25¢



Julius Rudel, director of New York City Opera on its first national tour.
(SEE MID-MONTH RECORDINGS)

TEACH, TRANSMIT, TRA

By John E. Ivey, Jr.

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)ANCES AGAIN IN CUBA

The performance has a special brilliance, and as the curtain falls
she is given a standing ovation. The applause is deafening. There are tears
in the eyes of the audience and in Miss Alonso's as well, for this
has not been just the performance of an exceptional ballerina. A native daughter
has danced again for her people after a long absence, and, above all,
the curtain has risen on a new beginning for all that Cubans for generations
have held dear — the ballet, the opera, the symphony, the theater — all the arts
which have been forced to remain dormant for the past several years.

What is happening culturally in Cuba now is a miracle. You can sense
the new confidence in the destiny of this lovely island... a whole new
feeling of creative freedom that has resulted in a complete renaissance of the arts.
Cubans are responding with enthusiasm. Art exhibits are thronged;
the Symphony Orchestra of Havana is flourishing as never before;
the modern theater is offering not only original plays, but fresh translations of both
European and American works. And, in this new cultural climate, the beautiful
modern Teatro Nacional will be the scene of many music and ballet festivals
throughout the year. But perhaps the most notable of all is the rebirth
of the Ballet Nacional de Cuba. After years of inactivity it is once more
on the scene — and magnificently so — starring Alicia Alonso and Igor Youskevitch,
who helped her bring new fame to such ballets as Giselle, Coppelia and Swan Lake.

Many honors have been given Miss Alonso, but to this Havana-born
prima ballerina all tributes pale beside the thrill of taking part in this renaissance.
It is with a full heart that Alicia Alonso dances again in Cuba!

Discover the real Cuba for yourself...you'll love the difference!
Ask your Travel Agent.
We would be delighted to send you a complete schedule
of cultural events in Cuba for the coming months.

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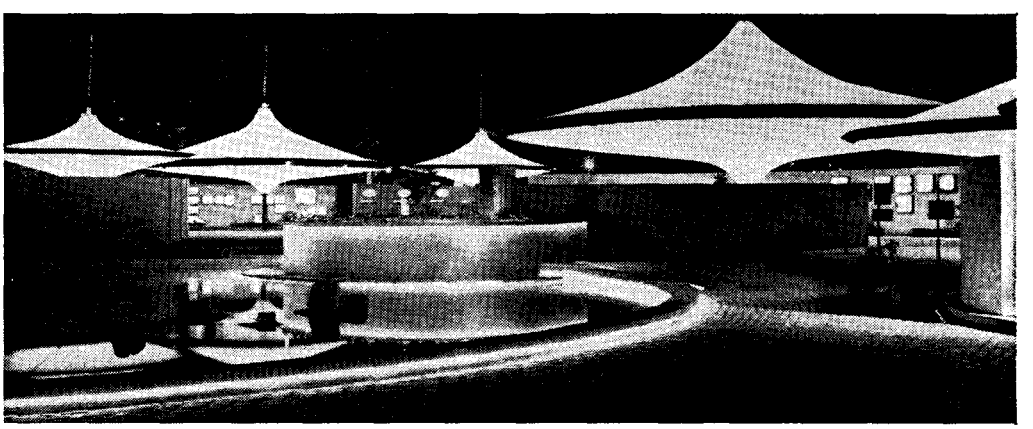

The striking, modern architecture of the Grand Exposition in Havana—
a magnificent showcase of reborn Cuban art, music and folklore.

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(Advertisement)

Last fall one of my colleagues was bothered by a remark in a manuscript he was editing. The author had predicted that birth control would become a key issue in the coming elections.

Since the author was an expert, his editor let the prediction pass, and, as we all now know, the author was proved to be exactly right. Birth control and the population explosion have become a front-page matter of international concern.

The author was John Robbins and his book was "Too Many Asians." As its title indicates, it is a provocative examination of the population situation in the Far East, and a book that no serious reader, regardless of his feelings about this problem, can afford to ignore.

The same editor was also responsible for a book set nearer to home, but dealing with the same general subject. This book, "Babies By Choice or By Chance," is by Dr. Alan F. Guttmacher, Obstetrician-in-Chief at New York's Mount Sinai Hospital and Medical Director of the Planned Parenthood Federation.

Dr. Guttmacher begins, "This is an angry book." It is a work which presents one point of view on the controversial problem of birth control. Like "Too Many Asians," it is a book which stimulates thinking and offers ammunition for those on both sides of this important argument.

The recent headlines would indicate that both books are required reading for the informed citizen for 1960—and beyond.

L. L. Day
EDITOR-AT-LARGE

"Too Many Asians" ($3.95) by John Robbins and "Babies By Choice or By Chance" ($3.95) by Dr. Alan Guttmacher, are published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. Copies may be obtained from your own book store or from any of the 30 Doubleday Book Shops, one of which is located at 1144 Franklin Avenue, Garden City, N.Y.

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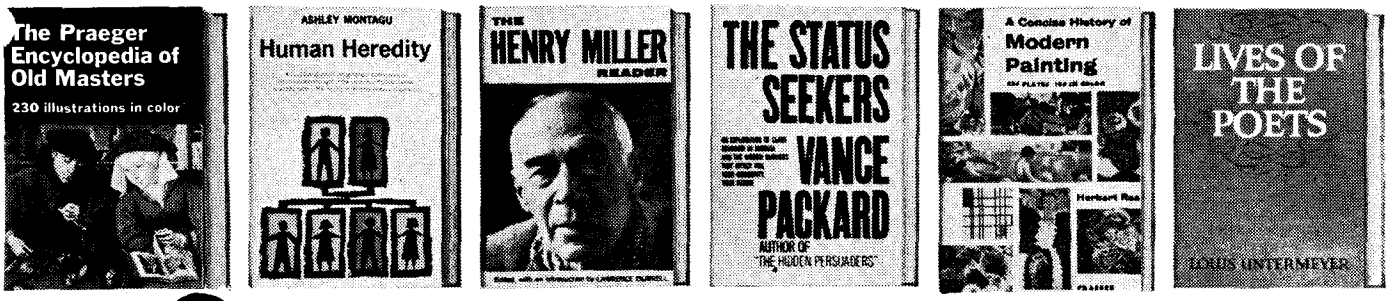

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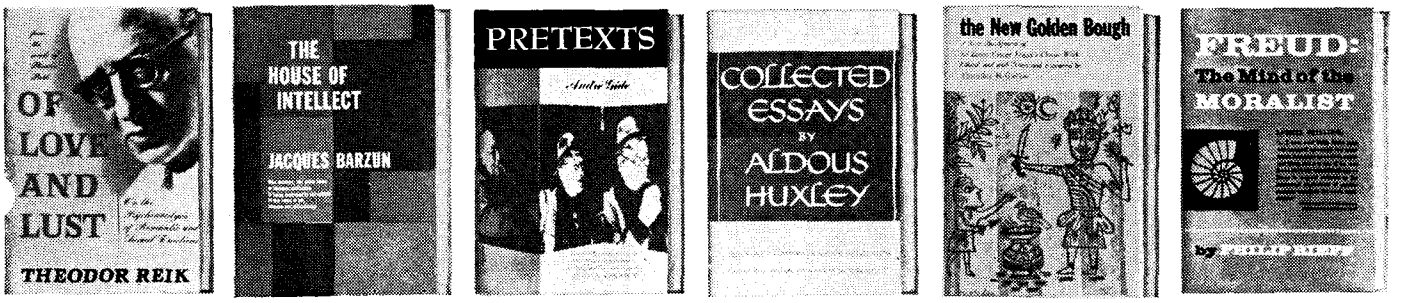

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TRADE Winds

ALL KINDS of new ideas are springing up in the publishing world. Here's a report on the latest: A new series of books is being issued at a very low price for readers who are broke. They're called Pauper Backs. . . . Speaking over the noise of the traffic, a delicate young matron remarked to another on a Fifth Avenue bus: "Way down deep, she's very shallow." . . . Distressed with the lack of publishable manuscripts, the president of a well-known publishing house addressed his editors caustically at an editorial meeting with: "Read any good books lately?"

DR. ROBERT FELIX of the National Institute of Health in Bethesda, Maryland, has frequently been a victim of that baffling law of nature that seems to prey on every golfer. If he's having a good day and shooting, say, in the low eighties, his opponent inexplicably trims his score to the high seventies. And on those days when every stroke goes ignominiously astray, his opponent's score always seems to be not quite so bad.

At last, however, Dr. Felix has come up with a scheme that promises to do away with such embarrassing inequalities.

He calls it "equalizing golf," and it works like this: Each player carries a large flask, and after every hole the low man uncorks his flask and takes a good-sized swig. By the fifth hole, Dr. Felix observes, the score tends to be remarkably well equalized.

"For golfers who've been troubled by this problem," he says, "the 'equalizer' can be better than a tranquilizer."

UNDER THE TITLE of "The Question Man," the amusing book by Steve Allen is already being widely quoted and adapted. Following the format of the book, which asks the reader to guess the questions after first being supplied the answers, we've devised a few answers, all of which are the names of famous publishing houses, followed by the appropriate questions:

ANSWER: Harper's.
QUESTION: Who plays them big gold things with strings?

ANSWER: Duell, Sloan, and Pearce.
QUESTION: What did they tell Sloan when he took fencing lessons?

ANSWER: Doubleday.
QUESTION: What wages do they pay when you work on Sundays and holidays?

ANSWER: Indiana University Press.
QUESTION: What did the cheering section yell out in Indiana?

ANSWER: Little, Brown.
QUESTION: How would you describe a midget sun bather?

ANSWER: Dodd, Mead.
QUESTION: Wha' dod stuff Beowulf got drunk on?

ANSWER: Putnam.
QUESTION: Ike, what are you doing on the White House lawn?

THERE ARE NO sacred cows in history, as John Bakeless has discovered in writing his new book "Turncoats, Traitors, and Heroes," which Lippincott has recently issued.

It may be some kind of heresy, but Bakeless comes right out and says it: George Washington not only could, but did, lie.

But it's not quite what you think. In order to throw the British off scent, Washington carefully constructed erroneous military intelligence, and made sure that it reached the British forces.

"He lied," writes Mr. Bakeless, "oh how he lied. But only for his country's sake!"

THE FIRM of Bernard Geis Associates, a vigorous young newcomer to the publishing industry, has already compiled an impressive record.

In business only a year, and in actual book operation only five months, the company ended up in the black with five books, each of which appeared on a best-seller list at one time or another.

The books include: Max Shulman's "I Was a Teen Age Dwarf," Groucho Marx's "Groucho and Me," Art Linkletter's "The Secret World of Kids,"

from Bobbs-Merrill

A romantic biography of Elizabeth Chudleigh, Duchess of Kingston, known to history as—

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By MURIEL ELWOOD

Elizabeth Chudleigh was one of the most beautiful and fetching courtesans of the 18th century. When she first appeared in London society she was inexperienced in dealing with men, but in addition to her beauty she had poise and wit, charm and guile — and, having her eye on the main chance, she was willing to wait. Where patience didn't pay off, guile did. Every dream was realized when the Duke of Kingston made her his wife. Then out of her past stalked a skeleton to claim her life. Was it fate, or luck, that enabled her to escape the gallows? $3.95

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NOW A MOTHER-AND-TEACHER FRANKLY REVEALS

Why Bright Children Sometimes Get Poor Grades in School

By FRIEDA E. VAN ATTA

YOU DON'T have to be a "School Marm," as I am, to know that many bright children get poor grades in school. Looking back on your own student days, you can probably remember several intelligent classmates whose marks were always low.

This is something that puzzled me when I began teaching over 16 years ago. "Why," I wondered, "do some of the brightest youngsters in this class turn in homework assignments and test papers that show less familiarity with the subject than those of pupils with much lower I. Q.'s?"

At first I turned to books on child psychology for the solution, but they were far from satisfactory. True, some of these students had "personality problems" — some "resented authority" — others were downright lazy. I almost accepted these factors as *causes* of poor grades until, with more and more teaching experience, I realized that they might be *symptoms* of something else.

The Key To Better Grades

Then I made a startling discovery. In practically all cases where bright children were getting poor marks, most of their trouble stemmed directly from a lack of understanding of the old-fashioned "3 R's"—Reading, Writing and Arithmetic.

It's true. If your child doesn't master these three subjects early, he may go through school having difficulty with English, History, Foreign Languages, Algebra, Geometry, Science, Literature, and almost any other subject. Reading, Writing and Arithmetic provide the foundation of a good education—the solid rock upon which all future knowledge is based.

How Can Parents Help?

Years ago classes were small and a teacher could spend more time with an individual pupil. But today most classrooms are overcrowded. And today a child's life is crammed with so many extra activities that he often falls behind. When this happens he needs special help—and the teacher alone cannot do the job.

I know that most parents *want* to help, but feel lost or inadequate when faced with this problem. Over the years many mothers have asked me to recommend a book that might be used as a guide. When I was unable to find a volume of that kind in print —and after much encouragement from my husband and a few teacher friends—I decided to prepare such a book myself . . . a volume written specifically to help parents help their children in Reading, Writing and Arithmetic.

What Your Child's Teacher Would Show Him—If She Had Time

The result is what I believe to be a very valuable handbook for every parent who is worried about his child's schoolwork. I have called it, simply, *How to Help Your Child in Reading, Writing & Arithmetic.* In 384 pages, clearly illustrated, the three basic subjects are explained, step by step, from kindgarten through 8th grade. With my book at hand, you can pick out exactly the subject and grade of work in which your child is weak—and help him by means of tested teaching methods.

This book *summarizes* what a child covers in *many* weeks of class. There are hundreds of pictures and examples to make each problem crystal-clear to the youngster—and a "refresher course" to bring your own memory up to date in each subject.

Worksheets For All Grades

At the end of each section you'll find special WORKSHEETS for practice and review. You and your youngster can work out these problems, discussing any points on which the child may not be clear. Usually, if a pupil is having difficulty with Reading, Writing or Arithmetic in a higher grade, it is because he has missed some of the fundamentals taught in a lower grade. By using the WORKSHEETS you will be able to see where the difficulty lies—and help correct it on the spot. Here are some of the WORKSHEETS you'll find:

- **PICTURE GAMES for children in kindergarten, to make them aware of familiar things**
- **READING GAMES to help children in 1st grade learn new words**
- **ADDITION, SUBTRACTION, MULTIPLICATION and DIVISION EXAMPLES for youngsters in 2nd, 3rd and 4th grades**
- **FRACTIONS for boys and girls in 5th grade to practice**
- **PUNCTUATION EXERCISES for 6th graders, to help them master the principles of English**

PHOTO BY ZELLER

FRIEDA E. VAN ATTA

Mother of two, a teacher for 16 years. Mrs. Van Atta has taught all grades and taken courses in education at various universities. She now teaches 7th-grade English in Spring Valley, N. Y.

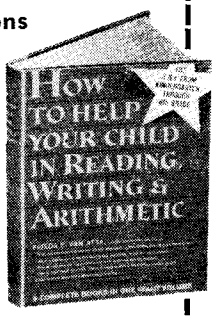
- **SENTENCE DIAGRAMS for 7th graders to fill in, so they can better understand grammar**
- **DECIMALS and PERCENTAGES for 8th-grade students who need help with mathematics**

Of course, these are only a small sampling of the WORKSHEETS you get in this oversize (8½x11¼), hardbound volume. There are separate WORKSHEETS for Reading, Writing and Arithmetic in each of the grades covered—scientifically designed to help your child progress rapidly in each subject.

Try My Book For 10 Days Free

I've arranged with my publisher to distribute free examination copies of my book to interested parents. That means you needn't send any money now. Just mail the coupon. If you don't feel that my book will help you improve your child's working in Reading, Writing and Arithmetic —return it within 10 days and owe nothing. Or keep it and you'll be billed only $4.95 plus a few cents postage and handling costs. But please don't put it off. This book contains the facts you need to help your youngster *now* — and prepare him for happiness and success in later life. Won't you mail the coupon today? *RANDOM HOUSE, Dept. C3-972, P. O. Box 312, Murray Hill Station, N.Y. 16, N.Y.*

A Few of the Enthusiastic Recommendations Pouring In from Parents and Educators



"For us this book is a kind of X-Ray into the classroom. It gives us an idea of what our daughter is studying and learning—and it gives us a chance to talk to her on her own level, without either being appalled by her apparent stupidity or enchanted by her apparent brightness."—*Betty and David Sander, Chesterton, Indiana.*

"Administrators and teachers have long felt the need for just such a systematic treatment of helps to offer parents who ask what they can do to give assistance to their children at home. Teachers, too, will find it a great aid in preparation for their daily class periods."—*Grace I. Crawford, Former Principal, Sheridan School, Elgin, Illinois.*

"How to Help Your Child in Reading, Writing & Arithmetic enables us to help our children learn and understand the basic subjects. No problem is too tough for the child when he does the interesting examples and follows the simplified rules. God bless Mrs. Van Atta!" —*Mrs. L. J. Bullard, Boston, Mass.*

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Please send me—for FREE 10-DAY EXAMINATION—a copy of HOW TO HELP YOUR CHILD IN READING, WRITING & ARITHMETIC by Frieda E. Van Atta. If for any reason I decide *not to keep it.* I understand I may return it within 10 days and owe nothing. Otherwise I will send only $4.95 plus a few cents postage and handling charges.

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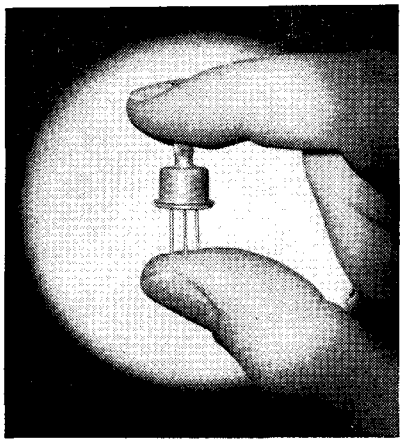

NEW AND BETTER SERVICES for telephone users will come from the Bell Telephone Laboratories invention of the Transistor, a major scientific breakthrough. This mighty mite of electronics, which can amplify electric signals up to 100,000 times, will play a big part in push-button telephony, for example. The Transistor has been made possible by basic physical research that can only be undertaken by a progressive business with good earnings over the long pull.

The function of the Bell System is to serve you and serve you well.

It works two ways.

We must serve well to prosper. And just as surely we must prosper to serve you well.

Progress does not just happen. It has to be encouraged and made worth while. And it costs money; in the telephone business a whole lot of money.

Sheer prudence would bring a hesitancy to go full steam ahead if there are too many restrictions on profits. Or if the rewards of efficiency, good research, good management and downright hard work are sliced away as soon as earned.

In the telephone business there is special need for a sustained level of adequate profits.

For the telephone business, more than almost any other, is a long-term business. Always we must keep building ahead to meet the needs of tomorrow.

These needs are growing every day. Just the gain in population alone gives some idea of their size.

By 1970—just ten years away—there will be 40,000,000 more people in the United States. More and more communication services will be required by people, industry and defense.

So when we emphasize the need for satisfactory earnings on a continuing basis, it is for a very practical and useful purpose. It helps us, of course. But in a very real sense it helps you.

Only with adequate profits can we run the business most efficiently and take advantage of long-range economies.

Only with adequate profits can we finance and put in operation the latest advances in telephone science.

All this not only improves the service but helps to hold down the cost of providing it.

The result over the long run is bound to be better service for you at a lower price than you would otherwise have to pay.

BELL TELEPHONE SYSTEM

Ted Husing's "My Eyes Are in My Heart," and Abigail Van Buren's "Dear Teen Ager."

There are some, however, who feel that these books are more in the nature of promotional merchandising than straightforward publishing efforts, many of the books being of interest because of the personalities involved rather than the merit of the writing.

While this is probably true in part, the firm's spring list will be headed by an important and timely book which should balance the scales. It is Harry S. Truman's "Mr. Citizen."

MAX WILK'S new novel, "Don't Raise the Bridge, Lower the River," a Macmillan offering, has received hearty critical accolades. We talked to Mr. Wilk recently, who was wearing a jaunty English tweed cap, and refused to remove it because he liked it so much.

"What," Mr. Wilk asked us, as we lit a cigarette, "would you like me to talk about to you? I could talk for hours on how to be permanently underpaid. Or I could give you the inside dope on

what happens behind the scenes at Book-and-Author lunches. Or perhaps I could just plain talk about a favorite subject: My Vacation."

Believe it or not, this is the way Wilk talks. He refuses to accept any of the ordinary mumbo-jumbo of a stock interview, and lashes out mercilessly at any type of conventional chatter.

"Maybe it would help," he said, "if I told you just how I became a novelist. It happened in three ways: First, I flunked English in high school. This is a good start. Next, my parents gave me a fountain pen at the age of thirteen. Last, a ream of paper was delivered by mistake last year by United Parcel Service, and I'd like to make it clear to the person who ordered it, that it's available at his neighborhood bookstore for the asking, plus a small deposit of $3.50. This is very cheap for a ream of slightly used typing paper."

We finally pinned Mr. Wilk down to a few concrete facts about how he came to write the book. Fact is that his agent, Herb Jaffe, gave him a verbal tongue-lashing about writing long seventy-five-page scen-

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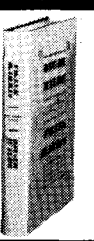
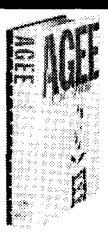
$1 

OSCAR WILDE by Frank Harris. Now available for the first time in 30 years, this book was described by H. L. Mencken as "the best biography done by an American." Remarkable candor, delightful reading. $7.00.

AGEE ON FILM. Pulitzer Prize-winning James Agee, author of A DEATH IN THE FAMILY, was the best movie critic this country ever had. Book includes Agee's classic article on silent comedy. Photographs. $6.50.



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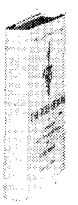
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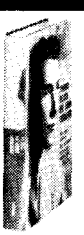
$1 

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THE TWO SIDES OF SPACE

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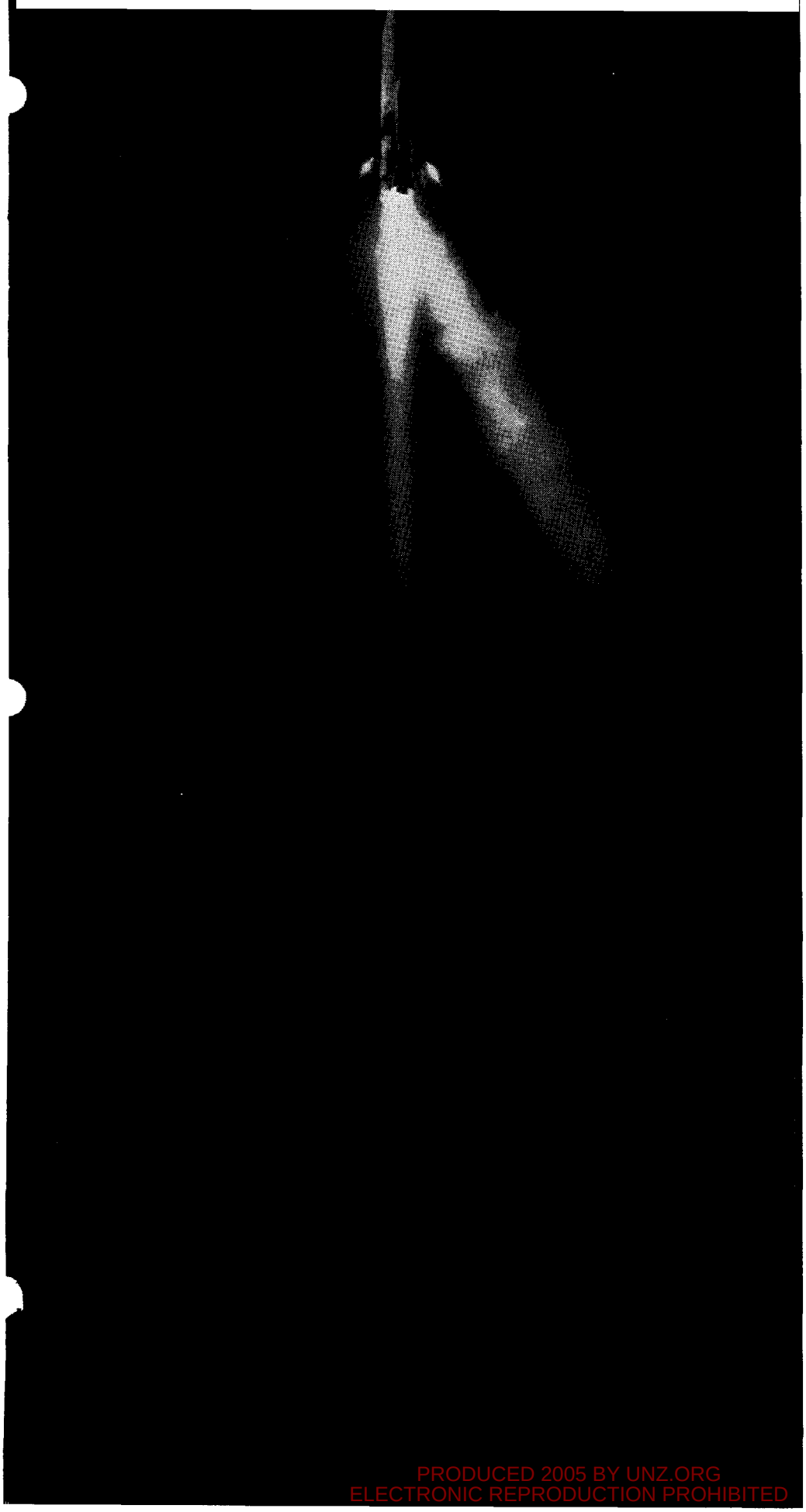

As in all major problems in human fairs, there are two sides to the ques of space: less space on earth to acc modate its increasing population; m space in the universe to be revealec man's exploring mind.

During the past month television vi ers saw both sides of the question f exposed on CBS REPORTS, a new ries of network documentaries brc cast in evening hours.

Early in January, more than 13 mil people witnessed a vivid analysis of nation's efforts to penetrate space, cluding a discussion of the issues inter-service rivalry and the difficu in obtaining scientists to work for Government. *The New York Times* c mented: ". . .'CBS Reports' added other distinguished accomplishmen its series of journalistic undertakin

Later in January almost 12 mil Americans watched an expanded sion of the notable broadcast "The P ulation Explosion." They saw the p ple of India living under condition poverty and hunger, and heard som the diverse and often conflicting s tions offered by distinguished cle men, scientists and economists. Foll ing the initial broadcast last Noven the *New York Herald Tribune* c mented: ". . . it took CBS to make big splash that got the whole thing in the open." And, as everyone knc it has been a continuing subject of p lic interest and concern ever since.

Next Monday, February 15, betv 7:30 and 8:30 pm EST, on this s series of broadcasts you can watc fascinating on-the-scene report by Sevareid, the noted CBS News cc spondent, on Nigeria, symbol of a cc nent aflame with the fever of freec

On CBS REPORTS a television si laden with information about the e and its inhabitants, about the univ and its infinity, travels with the spee light into the nation's homes. Peopl the millions look and listen. Clear new way for them to understand cope with the central problems of t existence is coming into its own.

CBS TELEVISION NETWORK

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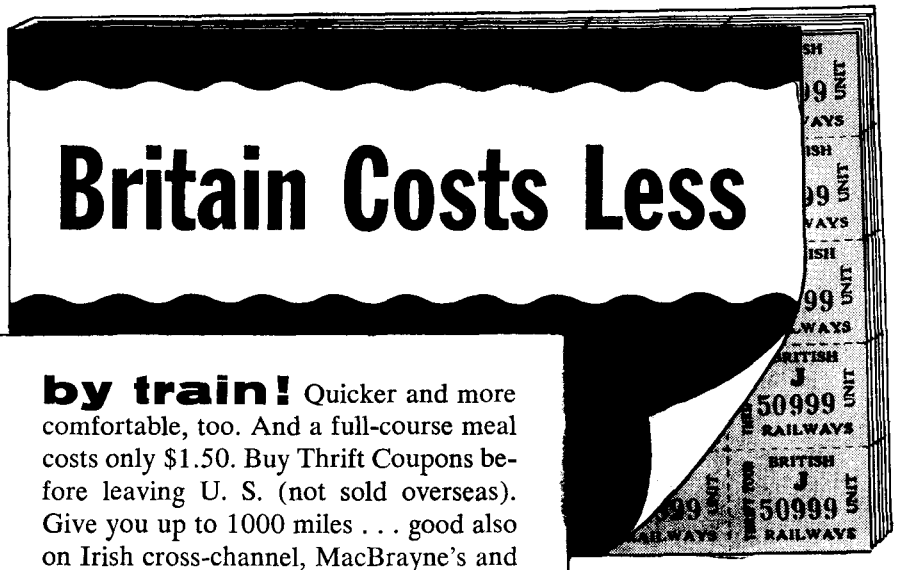

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arios for screen plays which rarely sold to Hollywood.

"If you would only put two of them together, you'd have a novel," said Jaffe. "Something you'd be proud of. Something which might get picked up for the movies anyway."

"I had sold a picture to Columbia called 'The Wreck of the Old '97,'" Wilk said. "And I began feeling sorry for myself when they put Doris Day in blue jeans for it. Can you imagine putting her in those—the way she looks in a black satin evening dress? This is enough to turn anybody to writing novels. Who needs Doris Day in blue jeans?"

Mr. Wilk set to work in an office building in the town of Ridgefield, Connecticut, where he lives, and wrote steadily there as the building's only tenant, using a desk he bought from the Salvation Army and a chair his wife Barbara had already thrown out.

"I am now the village novelist," said Mr. Wilk. "And am very proud of it. I'm working on a new novel now, and I sit in my office in lonely splendor, with only a record player for companionship. And you know what my favorite albums are? 'Music to Dream By,' by the 800 Scotch Bagpiper Society, and 'Just for You Alone,' by the U.S. Marine Band."

We left Mr. Wilk quickly, a copy of his novel under our arm, and are happy to report that it not only makes good sense, but that it's funny as well.

HENRY HOLT'S forthcoming book, "Operation Elvis," studies with both wit and intelligence what happens when the Selective Service and Celebrity Systems collide. Written by Alan Levy, the book probes the deterioration

of American tastes as it shows what happened when Elvis Presley dropped his millionaire role to take on an Army uniform.

The book got its start when Bob Lescher, of Holt, read a manuscript about comic strips submitted by Levy, one chapter of which showed how the yearning of the present-day youth for security had made it necessary to create a hero for a comic strip who was a corporation executive. His main problem at stake: would he or would he not receive a participating stock bonus from his company?

"This is a far cry from our day,"

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What family today isn't directly affected by one or more of the classic symptoms of inflation —the rising prices, the shrinking dollar, the pinch on incomes, pensions and savings?

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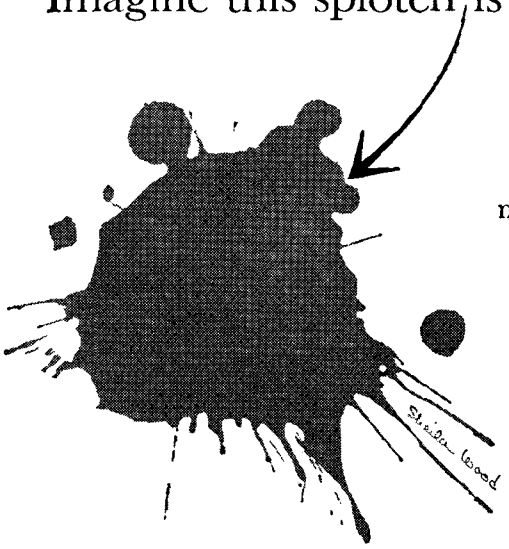

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said Lescher, "when it was really a question of life and death in the comics. And I think this is the thing the book really gets at: the decrease of the object of hero worship. The celebrity system has always been around, as the book points out. Women fainted at the sight of Liszt—and nearly tore the clothes off Chopin. But at least these heroes had something on the ball. On the other hand, the book is no indictment of Presley. He's handled himself very well in the Army, and one general remarked that he shows 'very good judgment for a kid with a million bucks.' It's the public that's the villain, for the most part."

As the book says, the whole situation has proved that an Army can travel a long way on its pelvis.

WE HAVE BEEN IN REVOLT for some time against the tailor's inhumanity to man, as expressed by the clothes that the white collar worker and professional man are supposed to wear. No working man in his right senses will accept the buttoned collar, the choking tie, the inadequate top coat in cold weather and the stifling suit in summer, regardless of its weight. Yet Lawrence Langner's "The Importance of Wearing Clothes" shows in no uncertain terms that man has been a slave to habit and custom as far as clothes are concerned since the beginning of time.

Get any man worth his salt on vacation, and he won't tolerate the confinements of custom a minute. Let any businessman work at home for a day, and he'll be working with an open collar and khakis and a pair of loafers.

It's about time a major revolt took place in this slave-like world of fashion for men—and we need more books like Langner's to point the way.

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1350)

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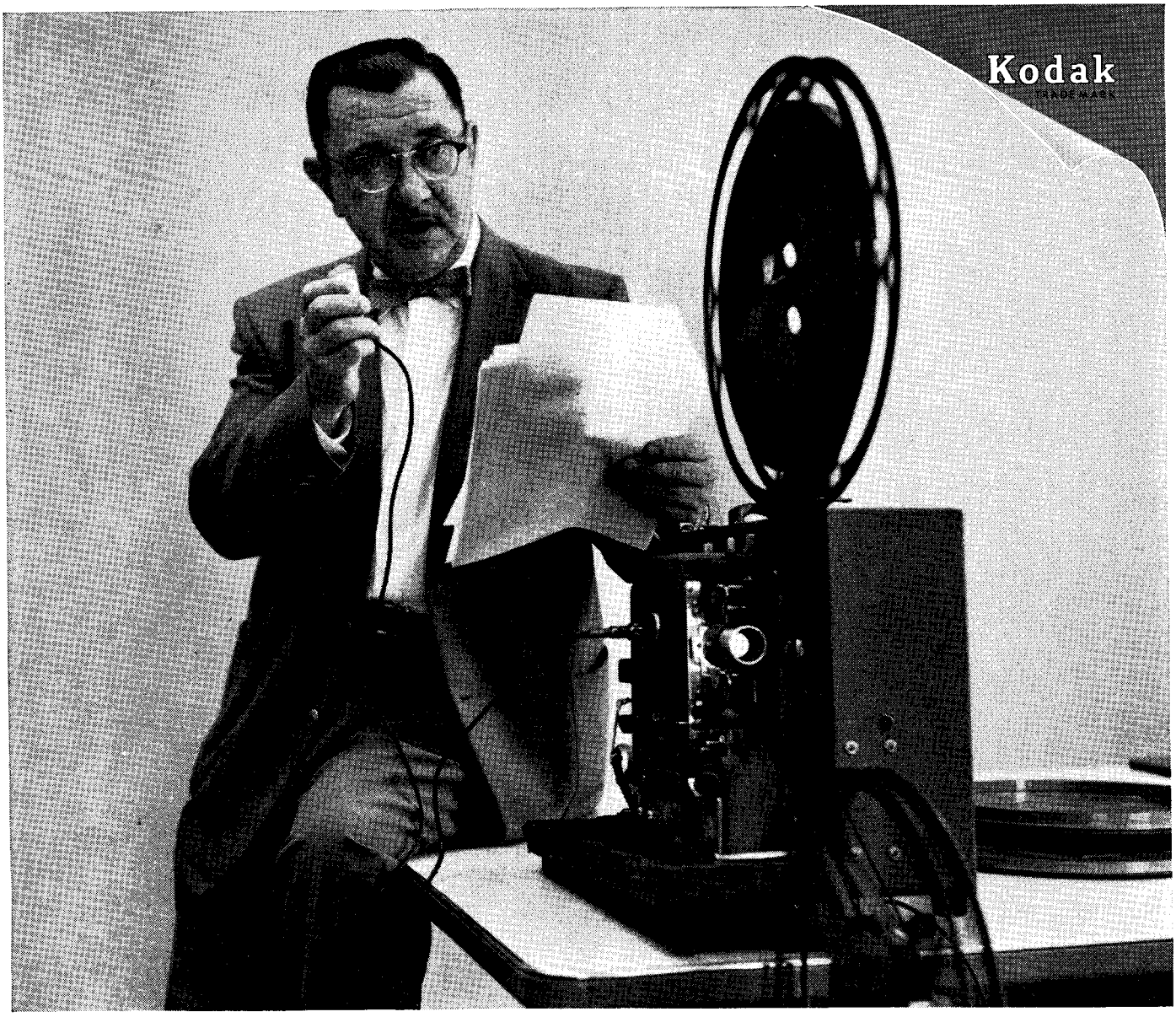

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ESCAPE *from the* EARTH *to* VENICE

Chess Corner–30

THE GREAT Candidates Tournament of Yugoslavia is over and Soviet's Mikhail Tal is the winner. Some time next year, he will engage Botvinnik for the world's championship. Runner-up was Esthonian Grandmaster Paul Keres, followed in order by Smyslov, Petrosyan, USA champion Fischer and Gligoric in a tie, Olafsson, and Benko.

The sixteen-year-old wizard of Brooklyn got off to an excellent start in this event by overwhelming Keres, played some remarkably fine chess, but was erratic in the clinches. One of his games with the leader follows.

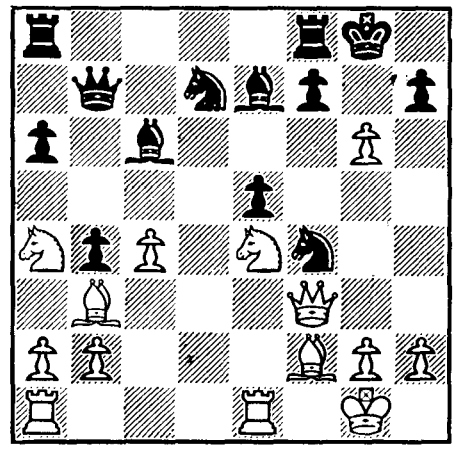
SICILIAN DEFENSE

Bobby Fischer USA: White
Mikhail Tal USSR: Black

1 P-K4	P-QB4	7 B-N3	B-K2
2 N-KB3	P-Q3	8 P-B4	O-O
3 P-Q4	PxP	9 Q-B3	Q-B2
4 NxP	N-KB3	10 O-O	P-QN4
5 N-QB3	P-QR3	11 P-B5	P-N5
6 B-QB4	P-K3	12 N-R4?	.....

Prospects seem better after 12 N-Q1-B2 or 12 N-Q1-K3 to support a King-side demonstration.

12	P-K4	17 KR-K1	P-Q4!
13 N-K2	B-N2	18 PxP	NxP
14 N-N3	QN-Q2	19 N-K4	N-B5
15 B-K3	B-B3	20 P-B4	P-N3!
16 B-B2	Q-N2	21 PxP	.....



21	P-B4!	28 R-K2	NxRch
22 P-N7	KxP	29 QxN	BxP
23 Q-N3ch	K-R1	30 NxP	Q-R2ch
24 KN-B5	NxN	31 KxB	R-N1ch
25 BxN	BxBch	32 K-R3	Q-KN2
26 NxB	Q-QB2	33 B-Q1	R-K3
27 Q-K3	QR-K1	Resigns	

—AL HOROWITZ.

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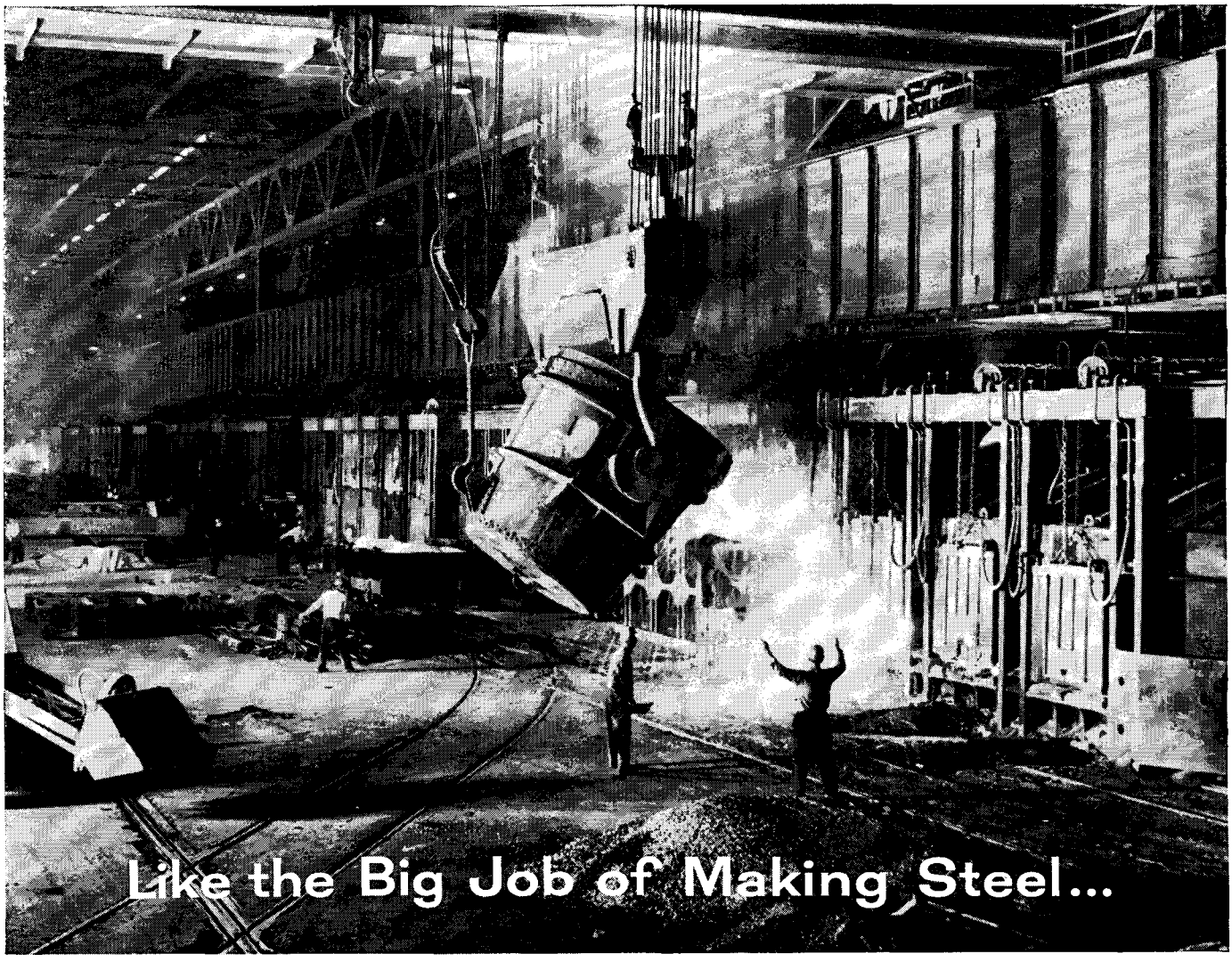

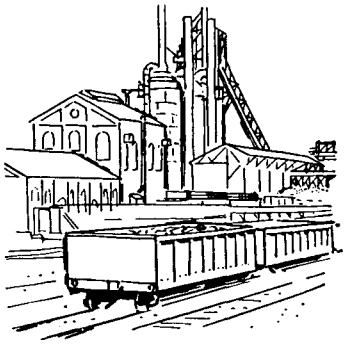

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The rigid foil containers above have two things in common: All were made to hold baked or frozen food. All were made of Anaconda Aluminum Foil. In 1958 alone, Anaconda produced *hundreds of millions* of aluminum foil containers of all shapes and sizes.

Versatile aluminum foil brings so many advantages to the food field. It makes packaging far more convenient and attractive, besides being moisture-proof, taste-proof, odorproof and lightweight. The list of products packaged better with aluminum grows steadily longer. Take frozen foods, a prime user of foil: last year, frozen foods alone rang up total sales of close to *four billion dollars*. By 1965, economists tell us, Americans will be buying five to six times more! Truly, this foil-inspired packaging revolution is just getting started.

Joining vigorously in the development of America's aluminum future, Anaconda has blended all its aluminum facilities into one new subsidiary, Anaconda Aluminum Company. The result is an integrated organization embracing almost every phase of aluminum production—from alumina to pig and ingot through to the fabrication of commercial products such as foil, coiled and flat sheet, rod, bar, structurals, tube and extruded shapes.

In addition, substantial quantities of wire ingot are supplied to another Anaconda subsidiary, Anaconda Wire and Cable Company, for the production of a wide range of aluminum wire and cable electrical conductors.

Anaconda's growth in aluminum is a typical example of a development program that seeks to offer better products and services to both industry and consumer.

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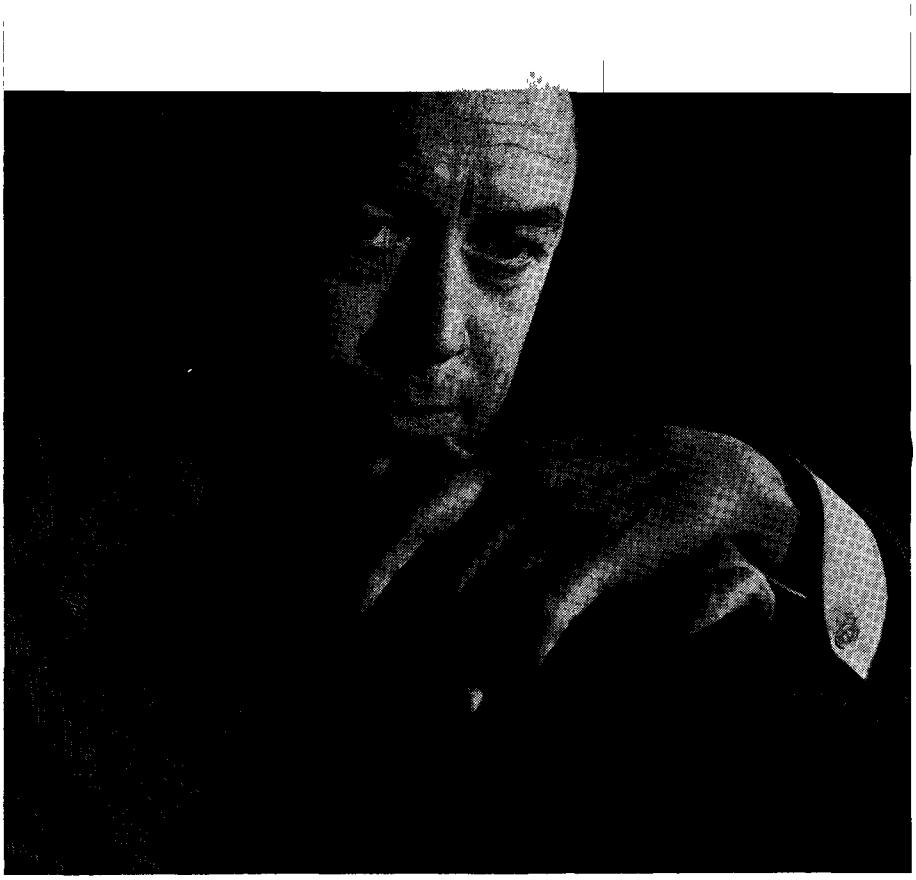

KARSH—OTTAWA (PIX)

C A M U S

By JUSTIN O'BRIEN and LEON S. ROUDIEZ

WHEN ALBERT CAMUS was killed in an automobile accident a few weeks ago, the world of the spirit suddenly became dimmer. A major light was snuffed out and the surrounding darkness grew more ominous. In Paris, where some of us were waiting to discuss future plans with Camus on his return from the holidays, the shock was so great that we moved about for some time in a daze. Camus instinctively established such a warm personal relationship with his friends that many must have felt their chief *raison d'être* suddenly removed. But all over the world our common loss struck men and women in the same way, for in a few short years Albert Camus had come to be the spokesman of his generation and the conscience of his epoch.

"I have too much youth in me to be able to speak of death," he wrote in an early essay. And yet, throughout his work, he constantly wrote of death. Confrontation with death and the threat of death, contrasting so vividly with his youthful joy in living under the hot Algerian sun on the shores of the sparkling Mediterranean led to his initial awareness of the Absurd. Only by a conscious acceptance and revolt could he overcome that immature nihilism and despair that he saw as poisoning our century. And from the spiritual anguish that he shared with his contemporaries he was able to emerge as the staunch defender of our positive moral values, an exemplar for the thinking youth of today.

The shocking suddenness of his death at the age of forty-six fits the already growing legend of Albert Camus, who achieved renown at the age of thirty and won the Nobel Prize for Literature at the age of forty-three. Not long ago he said that, after twenty years of literary activity, his work was not even begun. And now, suddenly, his tragic death forces us to look upon that unfinished, truncated body of writing he leaves behind as his definitive, complete work. Four volumes of fiction, five plays, six dramatic adaptations, and eleven volumes of essays represent a respectable output for a man of his age. But as an *opera omnia* with which to face posterity, those writings must henceforth rely altogether on their consistently high

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quality. In France, where the voice that France desperately needed has been silenced, fragments, rough drafts, and notes will doubtless appear over the coming years. But they will lack that definitive polish which the scrupulous writer prized so highly that he postponed publication and held up proofs on each of his books in succession. In America, on the other hand, those who know Camus only through translations will continue for some time to hear that warm, firm voice in writings that are new to them. For not all of his work is yet available in English. Much of it is, to be sure, and—long before the tragedy of January 4—the translation of the remaining volumes was under way. The next two to appear in America will be his stirring play, "The Possessed," drawn from Dostoievsky's novel and scheduled to be published by Alfred A. Knopf in March, and his political and social essays known in the original as "Actuelles." In the meantime, New York has a chance to see Sidney Lumet's brilliant staging of "Caligula," the first of his plays to be presented on Broadway.

HIS country lay prostrate; men, women, children, in countless thousands, were dead or dying, alone and in groups, in prisons small and large, of malnutrition, torture, disease, enemy and friendly bombs; the living were scattered, physically and morally as well, isolated from one another, their national ego shattered along with individual beliefs. The future was hardly more than a question mark. It was then that Camus first attracted notice as the ironic and lucid author of "The Stranger."

"Who is this stranger who does not belong here?" Elsa Triolet asked along with many others. Born in Algeria, he had not set foot in France until the age of twenty-three. His mother was an illiterate Spanish woman; his father, who had been killed in the previous war, was a farm laborer who could barely read and write. As a young man, favored by a benevolent climate, Camus had grown to be fond of many outdoor sports, such as boxing, soccer, and swimming; also a gifted student, he eventually had obtained a graduate degree in philosophy (with the assistance of scholarships). Forced by ill health to interrupt his studies, he had then turned to journalism. In Africa in the Thirties, moved by the plight of the Arabs, Camus had joined the Communist party; he left it after a year, angered by a pragmatic shift in the party line. In France in the Forties, he had joined the Resistance—simply because he could not imagine himself doing otherwise: it was a matter of being either with the Resistance or on the side of concentration camps.

As Allied armies swept over France, Camus stood revealed as the editorial writer for the daily *Combat*. A larger audience was attracted to him, because he was free from ties with prewar politics, free to speak his mind according to the dictates of his heart. No one else, among potential intellectual standard bearers, could provide the human warmth and understanding that suffused his prose. The discovery Dr. Rieux made at the end of "The Plague" was readily accepted as Camus's own: "There is in men more to be admired than to be despised."

Over and above intellectual or political leadership, what he provided was the moral guidance the postwar generation needed. He remained independent. Only so could he speak out against Russian slave labor camps (even though this pleased rightists and angered the extreme left), and the United States's support of Franco Spain (even though this pleased leftists and angered the extreme right). Only so could he speak up for "those silent men who, throughout the world, endure the life that has been made for them, . . ." for all who "have known only woe and persecution."

In large part a child of nature, his reaction, when he came to France, was reminiscent of Rousseau's: arriving in Paris, the citizen of Geneva, too, was surprised by the darkness, dirt, and poverty he saw. Also, like Rousseau, Péguy, and others who stirred up a strong emotional response among readers, he emerged from the working class, not from that "grande bourgeoisie" that so often dominated—and stifled—French intellectual life. Nor did he share the provincialism of so many French writers of the past. If he did admire the Greek and French classics (Molière especially among the latter), he once pointed out to a Russian visitor that the only two portraits displayed in his study were those of Tolstoy and Dostoievski. Shakespeare, Cervantes, Spanish dramatists, and American novelists were probably closer to him than they had been for most Frenchmen.

Because his education had made him an intellectual and cultural heir to the Western European tradition, he was thus in a slightly ambiguous position. While sharing the problems and some of the obsessions of his contemporaries, he was also, on account of his Algerian background and environment, detached from them and could view them differently. He described, as he wrote later, many of the ideas he had found scattered in the streets of his time. But he did not, like so many others, mistake them for ideals to be sought after. Always unpretentious, he disclaimed originality; but he possessed the one originality that insured his success: he refused to follow in the direction taken by leading European writers. On the other hand, he would not take the easy way back to solutions that had been accepted in the past, such as Christianity or Communism, but that he considered unacceptable today. All his life, he sought an authentic solution and yet he never found one. But as he groped for his way out of contemporary nihilism, as he tried to secure the foundations of a new world to replace the one that had crumbled into dust, he at once attracted those who, caring little either for abstruse philosophical arguments or ready-made answers, had nevertheless been forced to realize that life had gradually lost its meaning. This, Camus was far from alone in pointing out. His arguments, however, came from the heart and the senses; to him, also, nihilism or despair could never be the final word: "In the midst of winter, I finally learned that there was in me an invincible summer."

As new generations matured, the communion of his readers increased in France and abroad. Eventually, American college students, with only a limited experience of nihilism, found "The Stranger" as meaningful to them as Europeans had. French *lycée* and university students were reading Camus more than any of his contemporaries. Like him, however, they had progressed beyond "The Stranger"; the depressing experiences of the Thirties and Forties having become part of history, part of the monotonous prattling of their parents, they were now facing the future. To them, Camus had become the passionate, but still lucid, author of "The Plague."

When the Swedish Academy made its award in 1957, its members passed over writers with more firmly established reputations. Few would deny, however, that Camus did, in "The Stranger" and "The Fall," in "The Myth of Sisyphus" and "The Rebel," "with clearsighted earnestness illuminate the problems of the human conscience in our time"; he also suggested, in "The Plague" and elsewhere, that man has a future not necessarily based on illusions or fear.

CAMUS was essentially a poet—one who severely disciplined the obscure torrents of his soul. "Today, my levees are still too high," he admitted in 1954. Of course, like Valéry, Eliot, and others, he wrote in several non-poetic genres; unlike them, he has published no verse. But to call him a poet is, in effect, to emphasize his sensitivity.

This sensitivity was twofold. On the

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one hand, he was acutely responsive to the physical call of sensuality: the warmth of summer in Algiers, the sunlit spectacle of a Mediterranean coastline, the intoxicating scent of wild flowers d fruit, the beauty of women—all ..ese moved him to passionate outbursts of lyricism. Such joys, however, did not come without awareness of their fleeting nature: "A gilt-resplendent sun gently warmed the yellow stones in the cloister. A woman was fetching water from the well. Within an hour, a minute, a second—now, perhaps, everything might collapse."

On the other hand, he was deeply affected by the plight of his fellow men. Not so much in reason, or philosophy, or the abstract lessons of history, but rather in the concrete experience of poverty, in his close contact with the unhappiness of kindred, in the emotional impact of great fictional literature lay the roots of his sympathy.

Such impulses, variously producing joy and sorrow, indifference and compassion, were harmonized by the artist in his creations. Now one melody dominated, now the other. Further entwined around nearly spontaneous symbols—radiant Africa and fogbound Europe, open seas and landlocked cities, stranger and native, king and exile—they contributed much to the rectness and impact of Camus's works. His metaphors were experienced rather than contrived.

Underlying them were the same lyric themes that have always inspired poets: death, nature, suffering, growing old. Out of the contrapuntal development of themes and emotions there arises an elementary ethical principle. We live, in Camus's phrase, in a world "where children suffer and die"; or, as Caligula discovered, we know that "men die and they are not happy." In a universe without God, it has become man's primary responsibility to do nothing that might increase suffering and unhappiness; conversely, he must neglect nothing that might prevent or alleviate misery.

There is thus in Camus a form of anguish distinct from the Kierkegaardian as well as from the Sartrean types of existential anguish: it is the dread of failing to do what might have spared another human being. In one shape or another expressions of this dread recur throughout most of his works to the point of making it a central motif of is artistic sensitivity.

In his first collection, "L'Envers et l'endroit" ("The Two Sides of the Medal"), is found the simple story of an old woman who is left alone with her suffering and her fear of death while her family goes to the movies; a young man who might have stayed

—*Paris Match*

Camus is applauded by King Gustav of Sweden at the Nobel Prize presentation.

with her, whom she wanted to stay, did not—and the reader is left with the thought of her solitary tears and the man's inner remorse. On another page of the same book Camus told of someone who committed suicide because a friend he loved had spoken to him carelessly at a critical moment (the same incident is retold in "The Myth of Sisyphus"); later on, in a story describing a visit to Prague, a stranger dies alone in his hotel room while the narrator, next door, even though he is aware that something is wrong, absentmindedly studies a shaving-cream advertisement. In "The Stranger" a young woman suffers, another is beaten, and a man is killed, in large part because Meursault fails to question the validity of events about him. The characters in "The Misunderstanding" all come to grief because Jan fails to say the simple words that would identify himself to his mother and sister. In "The Fall" Clamence fails to turn back to the bridge when he hears the sound of something falling into the river and a cry several times repeated. The story of "The Silent Men," in "Exile and the Kingdom," by its very title, emphasizes the same kind of failure by default; in "The Growing Rock" the French engineer vaguely alludes to something in his past life that has apparently been gnawing at his conscience: "Someone was about to die through my fault." Finally, in his stage adaptation of Dostoievsky's "The Possessed," Camus incorporated Stavrogin's confession: after he had presumably raped Matryosha, Stavrogin indifferently watched a red spider on a geranium leaf while he knew the young girl was committing suicide.

Turning to the esthetic point of view, one might suggest that the works of Camus fall into two categories: the ironical (or critical) and the passionate. The distinction is somewhat blurred in "L'Envers et l'endroit" (1937), artistically the most immature of his books; it holds the seed of practically everything else he has written, and fails to satisfy for that very same reason. However, in "Noces" ("Nuptials," 1938) the passionate nature of the lyrical essays that make up this collection is quite striking. "Let others be concerned with order and measure": he much preferred ecstatically to describe the beauty of a world "outside of which there is no salvation," and call him a fool who is "afraid to enjoy it to the hilt." In such a world, deprived of the illusions of an afterlife, the only evils are suffering and death, and the book gives expression to a revolt against death, the limit to man's freedom.

"Caligula" (1938; first published in 1944), soon to appear on Broadway in a revised version which Camus himself staged in France in 1958, followed as an ironic commentary on "Noces": the emperor, too, revolts, but he carries his rebellion too far. By raising his power to a level identical with that of the gods he causes his own destruction: he has become identified with the evil against which he fought. His realm is that of the "violent Christs," alluded to in "The Rebel." In "The Stranger" (1942), on the contrary, a complete acceptance of the immediate and sensuous world of "Noces," combined with uncritical indifference to society, leads to the catastrophe. "The Misunderstanding" (1944) ironically reaffirms the themes of "Noces" through a statement of their opposites: exiled in a dark, suffocating part of the world, its protagonists, who have banished love from their hearts in favor of hatred and lies, behave unnaturally. Jan persists in abiding by the rules of his own game until the very end, and is doomed by his decision.

With "The Plague" (1947) Camus reverted to the passionate mode. As in "The Misunderstanding" its characters are exiles, but they face reality and refuse to play games; they, like Caligula, rebel against suffering and death, but remain true to human nature. Their rebellion is tempered by compassion and solidarity: ". . . to love or die together, there is no other way." Camus here restates that "harmony of love and revolt" he had spoken of in "Noces." "State of Siege" (1948) was written in the same vein; it does not, however, display the ambiguities of his other works. A play born of anger, it is too direct and too obvious, and has proved to be, and rightly so, the least successful of his productions. "The Just Assassins" (1950), also a play, is ironical. It is true that Yanek, like Meursault, carried with him the obvious sym-

(*Continued on page* 41)

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The Autonomy of Art Affirmed

By Granville Hicks

JACQUES MARITAIN, a leading Catholic philosopher, a great student and follower of St. Thomas Aquinas, has written many books on many subjects. In **"The Responsibility of the Artist"** (Scribners, $2.95), based on lectures delivered at Princeton some time ago, he has addressed himself to both esthetic and moral problems. He writes as a Catholic, and some of his assumptions will prove unacceptable to those who do not share his faith. Moreover, he writes as a neo-Thomist, and his terminology often seems strange. Take, for instance, this passage: "According to Aristotle and Thomas Aquinas, Art is a virtue—that is, an innerly developed, undeviating strength—Art is a virtue of the Practical Intellect, that particular virtue of the Practical Intellect which deals with the creation of objects to be made. But, in contradistinction to Prudence, which is also a perfection of the Practical Intellect, Art is concerned with the good of the work, not with the good of man." For one who is not a student of Aristotle and Aquinas, these sentences do not readily yield their meaning.

Yet Maritain's meaning can, with a little effort, be grasped, and his theology proves no barrier to essential agreement. What he begins with is the autonomy of art: "The first responsibility of the artist is toward his work." Therefore there is no direct relationship between art and morality: "A man can be a great artist and be a bad man." But the artist is a man as well as an artist, and as a man he is concerned with morality. Thus a conflict arises, and Maritain does not minimize its seriousness, nor will he ask the artist to subordinate his artistic conscience to his moral conscience. Yet he thinks a reconciliation is possible through love. "Though Charity does not abolish the conflict between Prudence and Art, yet it enables man, if it takes hold of him, to solve this conflict in freedom, and to have Art, quickened by love, accord with Prudence, not as an enemy queen, but as a friendly servant of Charity."

Maritain goes on to discuss a related problem. "The motto *Art for Art's Sake,*" he writes, "simply disregards the world of morality, and the values and rights of human life. *Art for Art's sake* does not mean Art for the work, which is the right formula. It means an absurdity, that is, a supposed necessity for the artist to be only an artist, not a man, and for art to cut itself off from its own supplies, and from all the food, fuel, and energy it receives from human life." Art, he insists, is "basically dependent upon everything which the human community, spiritual tradition, and history transmit to the body and mind of man."

Maritain

There is also a danger on the other side in the slogan *Art for the people,* for this denies the autonomy of art. The evils to which it leads have been made obvious in the totalitarian countries, but the problem exists in every land. What, Maritain boldly asks, about censorship? He grants that "certain limitations on the exercise of freedom of expression are both inevitable in actual existence and justifiable in themselves," but he wants the state to keep its hands off "because the fact is that the State is not equipped to deal with matters of intelligence." Education, he believes, is the best way for the community to cope with possible dangers of freedom of expression and freedom of art.

THE artist, as Maritain sees it, has a social responsibility, but it should never lead him to violate his artistic conscience. ("Let him incur damnation, if only his work enriches the spiritual treasure of the world.") On the other hand, society has responsibilities to the artist: "In actual fact what the artist, the poet, the composer, the playwright expects from his fellow men, as a normal condition of development for his own effort, is to be listened to, I mean intelligently, to get a response, I mean an active and generous one, to have them cooperate with him in this way, and to feel himself in a certain communion with them, instead of being confined, as happens so often nowadays, in an intellectual ghetto."

Finally, Maritain considers the responsibility of the artist to himself, and once more he insists on the autonomy of art: "The highest moral virtues can never make up for the lack or the mediocrity of the virtue of art." He pursues his argument with ruthless logic. He asks, "Does the fact that the man becomes better necessarily make his work better also?" and answers the question: "Religious conversion doe not always have a favorable repercussion on the work of artists, especially minor artists."

Yet he believes that the artist can and should strive for perfection not only as an artist but also as a man. The nature of his vocation places certain obstacles in his path, but, on the other hand, the discipline of art may strengthen him. As before, Maritain finds the solution of his problem in love. "If a painter . . . *paints only to please God,* he can be a good or a bad painter, and he does not become a better painter by the very fact, but he is put in a position to use his virtue of art in the purest and freest manner."

GREAT art has often been created by men whose lives were anything but exemplary, and this fact has dismayed many a moralist. Maritain, to his credit, refuses to be disconcerted by it. Standing firmly for the autonomy of art, he knows that there cannot be a simple relationship between art and morality. On the other hand, he does not believe for a moment that there is no relationship. What he does, therefore, is to explore the problem in a highly tentative fashion, coming to the conclusion that art and morality can be reconciled—not that they have to be but that they can be.

For the general reader, the importance of the book is that it invites him to concentrate his attention on the work of art. Maritain does not isolate art from other human activities. He does not try to transform it, as some of his contemporaries do, into a substitute for religion. (As he would say, he has a religion.) But he does recognize the importance of art, and he insists that it is to be judged in the appropriate terms. (What these terms are he does not say, but this is, after all, a short book, and he has dealt with esthetic problems in "Art and Scholasticism" and other works.) In particular he warns against the dangers of judging art according to the orthodoxy or the morality of the artist. There is less moralistic criticism today, of course, than there used to be, but moral standards still have a way of influencing critical judgements. Maritain's great strength is that he affirms the autonomy of art without abandoning his moral standards or denying their significance. As a neo-Thomist, he is a specialist in the making of distinctions, and the distinctions he makes here are worth anyone's consideration.

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BOOK OF THE WEEK

A Single Aim to Serve Her Throne

'Queen Mary: 1867-1953" by ames Pope-Hennessy *(Knopf. 654 pp. $10), brings to light a soft, tender side to the woman who was often considered cold and dull. Walter Starkie is visiting professor of Romance languages at the University of Kansas.*

By Walter Starkie

JAMES POPE-HENNESSY'S fascinating biography of Queen Mary deserves to rank among the two or three classics on the history of the British monarchy. It is based upon hitherto unpublished material in the Royal Archives and on Queen Mary's voluminous private diaries and correspondence. Moreover, the author had access to Windsor Castle and St. James's Palace, and he went to most the places in Europe that the Queen had visited in order to set her portrait against the background of European royalty in her lifetime. The book thus is excellently documented, and the photographs from the Queen's personal albums add to it a touch of Old World distinction.

This work, however, makes a far deeper appeal to the cultivated reader than a plain official biography, owing to Mr. Pope-Hennessy's special method of approach to his theme. With subtle artistry he reconstructs a vast British and foreign historical and social background without ever encroaching unduly upon the central personality of Queen Mary, who emerges triumphantly from the countless events and figures at home and abroad related to her reign. Stage by stage, from the day of her birth, May 26, 1867, at the Kensington Palace, in the Mid-Victorian Era, to her death in her eighty-fifth year at Marlborough House in 1953, we follow with ever-growing interest the unfolding of the life history of the daughter of Princess Mary Adelaide of Cambridge and Prince Teck.

The author's piquant style and enlivening humor pierce through the solemn barrier of court convention and etiquette, and show us the human side of the Queen and her royal contemporaries without omitting the failings and idiosyncracies of royalty. From her

—*From the book.*

King George V and Queen Mary on their way to Parliament's opening, 1924.

stout, good-natured mother "Princess May" (as she was popularly known) derived many qualities, but above all that of devotion to charitable good works. Generous as she was to the poor, Princess May's mother was incapable of managing her own finances, with the result that the family was obliged to spend a period of temporary exile in Florence in order to pay their bills. This was an advantage for Princess May, who at the age of seventeen returned to England a determined young woman who observed life with clear, unflinching eyes. Over all this early part of the biography looms the majestic personality of the tiny, aged Queen Victoria, whom we see at breakfast in Osborne surrounded by her Indian servants, Highlanders, and dogs. Every object on her table, except her cup and saucer, was of gold.

Princess May's marriage to Prince George, second son of the Prince of Wales and Princess Alexandra — after the death of Prince Eddy, Duke of Clarence, to whom she had been engaged—took place in July, 1893. Their early married life was spent in York Cottage, a *bijou* residence in the deer park at Sandringham, which was to be their favorite home for thirty-three years. Here the Princess became successively Duchess of York, Princess of Wales, and Queen of England. During the Edwardian Era she spent a great deal of time visiting the Empire with the Prince of Wales and building up good will, which produced important results when she became Queen Mary. "It was then that she was consumed by one single abstract passion, which ruled her life and dictated her whole conduct—the passion for the British Monarchy." This sublimation of herself to her ideal meant that she would often be misjudged and rated "cold" and "dull." That she was in reality affectionate, tolerant, and farseeing is evidenced in detail in the moving later chapters which describe the twilight years at Marlborough House—years of disappointment and tragedy, which the Queen Dowager bore with fortitude.

The last great emotional shock of her life was the death of her son George VI on February 6, 1952, and from this she did not recover. He was the fourth English monarch to die during her lifetime, and now, as in her childhood and youth, Great Britain was once more to be ruled by a Queen.

In February, 1953, the year of the Coronation of Queen Elizabeth II, Queen Mary, having a premonition of her approaching death, let it be known at Buckingham Palace that should she no longer be there to attend the Coronation, this solemnity must not be postponed. "This was the final self-effacing gesture of one whose lifetime's single aim, as Princess and as Queen, had been to serve the British throne."

During the evening of March 24, 1953, Queen Mary died.

FRASER YOUNG'S LITERARY CRYPT NO. 869

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 869 will be found in the next issue.

B DBF HKMF OKQMFS'Z

DA CK BSSKEGSL

GN GZ OATAS'Z NKT

ZXA BFWGHA KN

KQT NTGASFC.

—RGS XQDDBTF.

———

Answer to Literary Crypt No. 868

No woman should have enough clothes to make her ask, "what'll I wear?"

—Don Herold.

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One Who Delighted in Hair Shirts

"The Sage of Sex: A Life of Havelock Ellis," by Arthur Calder-Marshall *(Putnam. 292 pp. $5), raises the curtain at least partially on the erudite introvert whose studies of abnormal behavior had enormous influence both in his own time and later. Leo Katcher, author of "The Big Bankroll," the story of the gangster Arnold Rothstein, did his graduate work in psychology. He has just completed a novel that will be entitled "Buy Cheap—Sell Dear."*

By Leo Katcher

HAVELOCK ELLIS was to the study of sex in the post World War I period what Kinsey became a generation later. The difference in their concept is best illustrated by the titles given their chief works. Ellis called his "The Dance of Life." Kinsey wrote "Sexual Behavior in the Human Male" and "Sexual Behavior in the Human Female."

To Ellis, sex was a dance. A dance macabre, but a dance. And no step, whether *pas de deux* or *pas de trois*—not even *pas seul*—was improper. The dance was made for the dancer.

In this felicitous biography, Arthur Calder-Marshall tells how Ellis reached this conclusion. With urbanity and wit, the author brings to light much that has heretofore been unknown or obfuscated about the bearded, introverted Ellis. He sets his premise in his introduction: "What [Ellis] did is less important than how he did, why he did, and the contrast between what he thought he was doing and what he was actually doing."

Mr. Calder-Marshall reveals a good deal of the how, a little of the why. Wryly — sometimes shockingly — he proves that Ellis truly knew little what he was doing. This is done by telling about the man, not his works. No effort is made to assay Ellis's wide-ranging writings. These are used only as sources for material about the man.

Though, like Francis Bacon, he could claim to have taken all knowledge for his province, Ellis was concerned primarily with sex and its relation to life. But he was neither scientist nor philosopher. All Ellis's conclusions were *a priori;* his evidence, *ex post facto.* If, as Dean Inge said, he was "the only educated man in the world," his erudition served only to bolster conclusions he had reached intuitively or through wishful thinking.

Sex dominated Ellis's thoughts and his life. As the biography makes plain, Ellis was a psychic castrate. (Mr. Calder-Marshall brushes aside any Freudian explanation and offers no other.) A great part of his adult life Ellis thought himself impotent. This belief made him a masochist of the spirit and the soul, a man who delighted in hair shirts. He had to suffer in his relations with women, beginning with Olive Schreiner and ending with Françoise Cyon.

Ellis wrote in his autobiography, "My Life," that "the women whom I have loved, and almost worshipped, are women of whose defects I have been precisely and poignantly aware." But the awareness did not halt him from driving his wife deeper into Lesbianism and Mme. Cyon (who also called herself Françoise De Lisle) into a love affair with a "sexual athlete." Ellis asked to be cuckolded by individuals of both sexes. This was his expiation for sins he had not committed. It was the hostage he gave to his own lack of virility.

What a shock it must have been when he learned, so late in his life, that he had not really been impotent! Mr. Calder-Marshall might have gone deeper into this aspect of his relations with Mme. Cyon, with whom Ellis spent the last twenty-three years of his life.

Pathetic Ellis certainly was. And pitiable. Mr. Calder Marshall writes, "His lifework was a selfless devotion to humanity, *in his own view.*" (Italics reviewer's.) That was Ellis's limitation and also his strength. He was a centripetal man; his thoughts, actions, and concepts turned inward. This made him larger in life than in death.

Ellis was a parlor pioneer in the study of sex. He brought a sane, thoughtful concern to the problem of homosexuality. If his conclusions have been proved false, his efforts resulted in further study and understanding.

Mr. Calder-Marshall has done a service by explaining much about "The Sage of Sex" and his work.

—*Wide World*

Fiorello La Guardia—a New York herald.

A Sputtering Flame

"La Guardia in Congress," by Howard Zinn *(Cornell University Press. 288 pp. $5.50), pictures the "Little Flower" during the years when he built up his reputation as a gadfly. August Heckscher, director of the Twentieth Century Fund, write "A Pattern of Politics."*

By August Heckscher

FIORELLO LA GUARDIA is perhaps the greatest mayor New York City ever had. Yet his career before reaching this post was outstanding in itself; if he had never served elsewhere than in the Congress, he would be a figure to remember. The years 1917 to 1933—when with two short breaks he was continuously representing the 14th and 20th Congressional districts of New York City—have now been meticulously reviewed. The result is an admirable book, lively, objective, nostalgic.

La Guardia, the son of an Italian bandmaster, was born four years after his parents had come to this country. Achilles La Guardia joined the American Army, moving with his young son to a military camp in Arizona and then, during the Spanish-American War, to Florida. Here he suffered fatal poisoning from meat sold to the Army by what La Guardia always afterwards was to refer to as "profiteers." Some years later, when his political career was beginning, La Guardia's young wife and daughter died in circumstances for which he bitterly blamed the slums and the slum landlords. These tragedies in his early life undoubtedly edged his zeal for reform.

La Guardia came to Congress in

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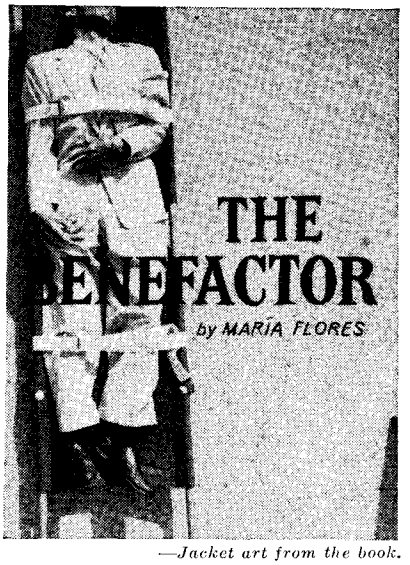
)17 after a political campaign in hich he starred as a war hero, relendent in uniform and decorations. is interest in foreign policy (to be nply if sometimes quixotically demon- ed when he was mayor of New ĸ) was thus fixed from the start. wide national and international in- lvement tempered what might have en a merely parochial concern for e multiracial and predominately poor lk of his constituency. For him the ogressive cause was wide enough to mprehend all groups. He was a gad- on so many haunches, and always ith such vigor of action and expres- n, that he could never be seriously danger of being tied to any one oup. Nor was he in danger (as the litical leaders learned to their dis- ay) of being tied to any one party. e spoke, as Al Smith was to speak, r the progressivism of the new urban nerica; but he was able to make an fective bridge with the traditional ogressivism of the Midwest. Public wer was as much grist for his mill as e consumer who was charged too arly for meat.

La Guardia's years in Congress read from Wilsonian democracy to anklin Roosevelt's New Deal. He ked the two eras; he kept the flame reform at least sputtering through s when the popular opinion sup- sed everything to be perfect and to rapidly growing more perfect still. oward Zinn wisely reminds us not think of La Guardia as having en an "important figure" in these ars; yet his energy was so fierce and any of the incidents of his political ttles so picturesque that one could sily exaggerate the place he held on e national scene. In fact, he was al- ost invariably on the side of defeat, d sometimes rather ludicrously so. e was fighting against massive pow- s, and—even more chillingly—against athy and complacency.

La Guardia himself was a kind of oses, who was not to cross over into e promised land. Having carried the rch for reform, he suffered defeat in e Democratic landslide of 1933. Yet went on another way, to his par- cular challenge and glory in New ork City. He had often been shrill d extreme during the years in Con- ess; he had compromised despite ap- rent heedlessness and audacity. Yet, we can see now, he had done a ly important work.

One cannot but wonder whether the storian of the future will find in the ublic life of these recent years a fig- e who—seeming to be outside the ain current—will prove to have been effective a forerunner and a herald things to come.

Book in the News



—Jacket art from the book.

The shadow of real-life tragedy.

MARIA FLORES is the pseudonym of an Anglo-Argentinian who emigrated to this country in the Forties and later wrote "The Woman with the Whip," a study of Eva Perón. In her new novel, **"The Benefactor"** (Doubleday, $3.95), she tells another tale of Latin American dictatorship. A Spanish professor named Dr. Tomás Alfaro finishes one of his evening lectures at Columbia University, waves good-bye to several students who have dropped him off at the Columbus Circle subway stop, and is never seen again—except by his captors. He is shanghaied onto a waiting airplane, strapped to a stretcher, and passed off as an "invalid" to the naïve young American pilot who flies him to an unnamed island in the Caribbean ruled by "The Benefactor."

Readers may find that the plot of this fast-paced, exciting novel has a familiar ring. It was just a little more than three years ago that a Spanish professor named Dr. Jesús de Galindez finished one of his evening lectures at Columbia University, waved good-bye to several students who had dropped him off at the Columbus Circle subway stop, and was never seen again—except by his captors. Based on later evidence reported in the press, it was widely believed that Dr. Galindez was shanghaied onto a waiting airplane, strapped to a stretcher, and passed off as an "invalid" to Gerald Lester Murphy, the young American pilot who flew him to the Dominican Republic, a misnamed Caribbean dictatorship ruled by Rafael Leonidas Trujillo de Molina. After the flight, young Murphy became quite affluent, but his luxury living was brief, and the price of his idyll in the sun was high. On December 3, 1956, he was murdered in the Dominican Republic.

In Miss Flores's novel a young American pilot named Johnny Daly is murdered on the unnamed Caribbean island of The Benefactor, and it is largely through his experiences after flying Dr. Alfaro in from New York that the story is told. Daly was merely "doing a job," and he felt that the political intrigues of these foreign-speaking folks was their own business. Dr. Alfaro, the captive whom Johnny flew to his death, was killed because he had constantly attacked and exposed the tactics and dictatorial rule of The Benefactor (just as Dr. Galindez had devoted his speaking and writing to outspoken criticism of the Dominican dictator). Johnny Daly was killed because he knew too much—or perhaps, in a larger sense, because he understood too little. He knew too much about the kidnapping of the "invalid" he flew to the island of The Benefactor, but he understood too little about The Benefactor's ruthless power.

This story of intrigue and tragedy is told by Miss Flores through the eyes of a hired killer, of Dr. Alfaro himself, of the young American pilot who is doomed and doesn't know it, and, finally, of the island girl who is hired to gain Johnny Daly's intimate confidence and disobeys orders by falling in love with him. Behind the private loves and losses of all these people—and, indeed, of all the inhabitants of the sun-baked, fear-stifled island—looms the figure of The Benefactor, who, like fate itself, is cruel, ruthless, unsparing, and unseen.

In a sense, The Benefactor is the major character in this novel, and yet it is appropriate that the author never lets us hear his voice or see his face. His presence pervades the action, like the presence of death, and weighs more heavily throughout each page as the characters move in the paths that are charted by the whim of his vengeance.

Unlike many novels that bear resemblance to certain factual situations, "The Benefactor" is a tightly written, well-wrought narrative that is absorbing for its own sake. The shadow of the real-life tragedy that it suggests merely adds a nightmare dimension to its already harrowing quality.

—DAN WAKEFIELD.

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FICTION

Luckless Eves in Some Lost Edens

"The Wayward Wife," by Alberto Moravia; *translated by Angus Davidson (Farrar, Straus & Cudahy. 221 pp. $3.95), is a collection of eight short stories, most of which are about women. The author of the literary study "The Picaresque Saint," R. W. B. Lewis is a visiting lecturer at Yale University.*

By R. W. B. Lewis

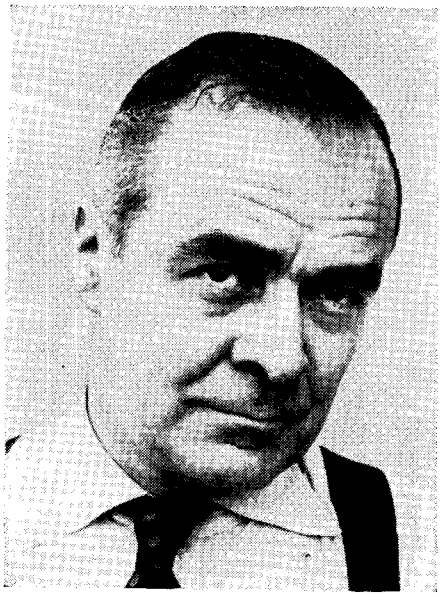
THIS EXCELLENT volume (following "Bitter Honeymoon" and "Roman Tales") is the third and not, as the jacket asserts, the second book of Alberto Moravia's short stories in English translation. The jacket misleads in other ways. The title it bears is a misrepresentational come-on, and the only flaw in Angus Davidson's otherwise characteristically faultless translation. The long story it refers to is called, in Moravia's Italian, "La Provinciale"—a far better phrase for a tale about a self-deluding provincial woman who passes through a brief and joyless adultery before settling for her unromantic but dependable husband. Beyond that, the photograph on the cover, while undeniably charming, has little to do with the actualities of the stories. Nowhere in the volume do we encounter (as the cover picture promises we will) a graceful lass seated stark naked on a flat rock, gazing up a country road in a curved attitude of tender and vibrant anticipation. Such is not the usual posture, physical or psychological, of Moravia's heroines.

In contrast to that touching nude hopefulness, the aging female in the first story—"Crime at the Tennis Club" (of 1927)—is beaten to death after a session recognizably modeled on those held by the Marquis de Sade. And in the brilliant concluding story—"The Negro and the Old Man with the Billhook" (of 1948)—the slumbering psyche of a Roman girl is agitated and aroused by the effort of a huge American Negro soldier at forcible seduction. In between, an irritatingly tight-lipped maiden is pushed into the icy water of a cellar-tank by her maddened fiancé, there to contract pneumonia and shortly die ("A Bad Winter"); another foolish virgin, in a superbly sardonic anecdote ("Contact with the Working Class"), is frightened out of her wits by a grotesquely rapacious peasant family, which despoils her of shoes, stockings, coat, and jewelry. Other luckless ladies are variously rejected, offended, mistreated, or betrayed in the remaining stories ("End of a Relationship," "The Home Is Sacred," "The Woman from Mexico," "The Wayward Wife").

Still, these eight stories do reflect a stylistic and thematic development away from turgidity and frustration and death, and a turning towards the glowing and elemental vitality embodied in the girl on the cover. Like practically everything Moravia has written, these stories turn at some point and in some way on the sexual relation, and, so un-American is Moravia, on the very decidedly heterosexual relation—something Moravia understands, in itself and in its curious quirky deflections, perhaps better than any other narrative artist alive. Most of the stories, too, reveal Moravia's sense of pathos, of experience as suffering: as violent as murder, as gentle as an evanescent emotion. And, always inseparable from that, there is also, here, Moravia's corollary sense of experience as a kind of comedy. Those qualities have been pervasive in Moravia since his first and maybe best novel, "The Time of Indifference" (1928).

However one can note an increasing economy of language and detail, a growing ability to cut through to the vividly seen actualities of situation, of actors and setting. As a result, language and detail in the later stories positively glow with suggestiveness. And this warmly felt radiation is, I venture, a part as well of the feeling and attitude and theme. It resembles, as it were, the returning light of some lost Eden.

In his earlier years, Moravia's mood was always mid-February in "a bad winter." But even in that 1940 story after the infuriating female has been disposed of, there are signs of spring. "On the day of the funeral—for the first time—it did not rain; and, next day, tolerable weather set in." Tolerable weather may still be expected, and ever more frequently. But that is the most that can be promised by Alberto Moravia; for he is one of the most honest, and probably the most skilful, of Italy's literary craftsmen.



—*Bob Towers.*

Richard Llewellyn—a sense of life.

In Another Valley

"Up, Into the Singing Mountain," by Richard Llewellyn *(Doubleday. 378 pp. $4.95), follows the hero's path from his native Wales to another Welsh village in South America. Ben Ray Redman is a frequent contributor to SR.*

By Ben Ray Redman

IN THIS sequel to Richard Llewellyn's most famous novel, "How Green Was My Valley," the youngest of the Morgan brothers, Huw, tells us how he left his home in South Wales, and his beloved sister-in-law Bron, and traveled to another valley in faraway Patagonia, some hundreds of miles south of Buenos Aires. Here he found a small emigrant Welsh community centered around the tiny City of Lewis, speaking the old language and carrying on the old ways; in which place he set himself up as an expert cabinetmaker, while lodging in the house of the Widow Glyn, and flourished in the way of business, but made grave mistakes in his dealings with his neighbors, for although he felt he was among his own people he was really a stranger set down in the midst of an ingrown group of men and women who were beset by open prejudices and hidden passions and poisons.

He tells us how he fell into the snare laid by the amorous widow, how he met and loved Lal Corwen, daughter of Vrann Corwen, owner of a great estate, how he was buffeted by the cruel wind known as El Pampero, how

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the Welsh settlers were harried by Indio horse thieves, how the City of Lewis lived under constant threat of flooding by the waters of the River Camway, a danger against which the citizens fought by constant strengthening of the dam that was their shield of salvation; and, finally, how he and Lal Corwen met disaster together and triumphed together, leaving the flooded plain behind them to climb the slopes of the singing mountain.

It is a romantic tale that Huw tells, and it is told with many romantic flourishes. The Welsh rhythms and turns of speech sometimes leave the mere reader of English floundering in their wake, and make him wonder if such dialogue as Mr. Llewellyn has written was ever really spoken by any folk on earth. But the tale moves ahead at a galloping pace that carries one with it. Episode flows into episode with a rapidity that makes it useless for the reader to try to orient himself in time; characters enter the scene without introduction and frequently make their exits without explanation. The quality of the writing varies greatly in different portions of the story. Nothing, for example, could be better than the description of the banks of the Camway:

> If the banks of the Camway are not among the few calm dreams of the world, I will wait in the sounding of harps for better. Clear water runs sometimes over sand and pebbles from the harbour, with many a pool under willows, and always blue in the shade of poplars, or shining through the rushes, sometimes in the shallows breaking into fingers with little islands between, and everywhere alive with duck and heron, and birds prettier than a wish. Along a deep stretch that always made me think of a rod and fly, the track turned off, and Lal waited below a mound thick with flowers, where she told me the river had pushed Aaron Humphries' garden during the flood.

On the other hand, one would have to turn to Mickey Spillane to match the flagellation scene in which Huw and Lal and her sisters are trussed up like turkeys to satisfy the whip of Vrann Corwen. But, whatever else there is in this tale, there is always a sense of life—however strange that life may sometimes seem to be.

LITERARY TASTES

Branding a Maverick of the Muses

"The Outlaws on Parnassus," by Margaret Kennedy *(Viking. 213 pp. $3), discusses with wit and informality novelists from the past two centuries. Maxwell Geismar has written many books about our literary scene, including "Writers in Crisis" and "American Moderns."*

By Maxwell Geismar

PERHAPS the best book of literary criticism in 1960 will be "The Outlaws on Parnassus," by the author of "The Constant Nymph." At least, to this reviewer, who has just been saturated, if not overcome, by the cumbersome canon of the so-called Jamesian criticism, this book is a relief and a delight. It is in its way a triumph and a tribute to the living spirit of creativity in artists (such as Miss Kennedy herself) which all the dogmas and laws of our present vogue of "scientific criticism" never can evoke—and, indeed, seem determined to destroy, if only through sheer boredom.

The approach here to the now sacrosanct orbit of the higher literary criticism is deliberately casual, off center, and entertaining. (This is also the only book of criticism in recent years which simply makes you laugh, and which implies that pleasure and entertainment are legitimate functions of art.) Miss Kennedy's view of the novelist (who is the comic hero of this study) is also, on the surface, very chatty. He is a late arrival in the arts, an outlaw on Parnassus who was unacceptable to the Greek concept of dignity. His only rule and inner law is "What you can do you may do." But Miss Kennedy's variations on this single theme are complex, subtle, and penetrating.

Her exposition of the novelist's technique depends more on illustrations—sometimes hilarious ones—than on abstract or conceptual thought. Her mind is open rather than deep; her tone is cool and clear: close to the "beautiful bare narrative" that she admires in Defoe, Jane Austen, and others. In her consideration of the stock characters used by novelists, for example, she notes that the "good little priest" has stolen the stage from the somber, all-knowing psychoanalysts. And during this discussion she has a beautiful passage on the "single truth" of good stage writing compared with the "chord" of multiple truth which is the novelist's forte. These are the moments where her lucidity becomes penetrating, and her book takes on substance as well as charm.

Miss Kennedy has another good section on the values and limits of the stream of consciousness in the modern novel; on the "Egocentrics," who arrived in the 1920s with the cult of the novel of sensibility. If she can move from here to the didactic urge which marred Tolstoy's "direct narrative," well, she is not writing a formal textbook on creative "method," but a literary discourse that makes these methods live. Miss Kennedy is particularly keen on the urge for "professional status" which overcame both novelists and critics at the outset of the present century, and the drive for a kind of immaculate professional "integrity" which the Victorian novelists hardly understood, being concerned with more important things.

MISS KENNEDY's own sympathies —or what we call today her "values"— belong mainly to the eighteenth- and nineteenth-century British novelists she describes here. It is odd, and enlightening, to notice her familiarity with Walter Scott and Arnold Bennett along with Proust and Virginia Woolf. There is another good chapter on "Faking," which takes up the "Reputational Novel" written by novelists when inspiration is meager but time is calling.

Yet she neatly separates the good from the bad in this novel too, as a real critic should; and as our formal schools of criticism today hardly ever do in the case of such contemporary idols, say, as Henry James and William Faulkner. She is indeed, at her best, a beautiful critic, and Malcolm Cowley's foreword to her book is quite correct in recommending it to an American audience which has almost eschewed our formal, scholastic, and academic literary criticism. For if Miss Kennedy is deliberately puncturing our current concepts of "The Artist," if she reduces the novelist once more to his ancient, legendary role of the outlaw and the outcast, her book curiously enough makes the writer human again—and even heroic. Like Odysseus returned from the dead, we see him here about to restring the bow that belongs to him alone.

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PERIPATETIC BIBLIOPHILE: Lawrence Clark Powell's thirteenth and best book, "**Books in My Baggage**" (World, $4.50), is a composite, for it is drawn in part from three earlier collections of essays which were originally published "in very limited editions." The enlargement of their availability is a good deed done.

No spokesman for the printed word has ever given voice with a higher sense of dedication than Mr. Powell. If he had entered the ministry he would undoubtedly have become a pulpit-thumping exhorter, elucidating the awful option between eternal brimstone and eternal bliss. There is no hint in these pages (which have a high, and excellent, autobiographical content) that he ever did consider it, yet in his own way he has entered a ministry—that of books. (There are no books in hell.) "I am unashamedly a literary man," he tells us, and by literary man he means reader, writer, collector, custodian, and evaluator of books, but reader first, last, and always.

Collecting does not mean, to this torch-toting zealot, the assembling of clusters of rarities, though he has nothing against rare books as such—quite the contrary. "The really rare books," he writes, "are the ones nobody wants but you."

Besides being a missionary-at-large preaching the gospel of print, Mr. Powell has since 1944 served as librarian of the University of California at Los Angeles and the director of the William Andrews Clark Memorial Library. Among his fellow librarians he is a purposeful gadfly, and guardians of books who do not sample their own wares are to him worse than anathema.

It took a lot of reading to write these lively and frequently tart essays, and it took a lot of traveling to produce them, too. Mr. Powell is at home in France, for he took his doctorate at the University of Dijon (which is convenient to the vineyards of Burgundy), and librarian Powell is equally at home in England, whither he makes frequent safaris in search of books. Mr. Powell has traveled widely in America, as well; his first topographical love is the California and the Southwest in which he grew up, and he is enthusiastically knowledgeable about the area's history, its histories, and its men of letters.

Never attempt to seduce our author into a bridge or golf foursome. He doesn't play them: they would take bites out of his reading time. And his reading time mortises into his writing time, and out of these two good times comes our good time—the privilege of reading "Books in My Baggage."

—JOHN T. WINTERICH.

EDUCATION

A Life Devoted to World Literacy

"Thirty Years with the Silent Billion: Adventuring in Literacy," by Frank Laubach *(Fleming H. Revell. 314 pp. $3.95), delineates the techniques employed by the author, a missionary, in his successful efforts to teach thousands of the world's indigenous to read and write. A professor of language arts at San Francisco State College, S. I. Hayakawa is the author of "Our Language and Our World."*

By S. I. Hayakawa

THREE-FIFTHS of the human race is not able to read or write. This big fact has kept Dr. Frank C. Laubach going for thirty years and will keep him going for the rest of his life. "One of the lessons every missionary must learn is to be adaptable, to give up his cherished dreams, and do whatever needs to be done." As a missionary to the Moros in the Philippines in 1930, he discovered that in order to achieve communication with them he had to learn to respect their religion (in this case Mohammedanism), learn their language, teach them to read, and then make literature available to them in their own language.

The principles he worked out with the Moros Laubach eventually applied to hundreds of languages all over the world. First he produced ingenious writing systems for languages never before written, or modified difficult writing systems into simple, consistent ones, using in either case the Roman alphabet or an adaptation of pre-existing systems of notation. Secondly, he invented a system of key-words and simple drawings by means of which people could learn to associate *one symbol* consistently with *one sound*. Third, he invented teaching techniques that are an astute blend of psychology, Christian humility, and missionary zeal. With these methods, Dr. Laubach himself taught thousands to read, on condition that each one taught must in his turn teach another. This "each one teach one" system of propagation has led, in one country after another, in Asia, Africa, South America, and elsewhere, to incredibly rapid spread of elementary literacy, and to a huge demand for simply written newspapers, books, and pamphlets. The following is a characteristic incident in Laubach's fascinating journeys in behalf of literacy:

> When we landed there [among the Medlpa tribe in New Guinea] there were at least 15,000 people swarming around the airplane. Their faces were painted every color of the rainbow . . . Their handsome bare bodies glistened with fresh pig grease, which they use instead of taking a bath. They smelled terrible. A bundle of strings, six inches wide, fell from their waist, and that was all the clothing they wore except sea shells . . . We were startled at the stampede that rushed in upon us when we put up our first literacy chart. Everyone wanted to learn that day. We put the chart on the outside wall of the missionary's home and made the people sit on the ground . . . We told them each word on the chart and they thundered back the answers. Then we selected one man after another to recite the whole chart. When he had finished the first lesson he was handed over to one of our party of forty persons so that he could complete the book . . . We scattered all over that huge level field and followed our usual plan of "each one teach one" while the rest looked over our shoulders.
>
> At the end of the week each of us had taught one person and it was time for that new literate to receive a diploma, for there was nothing else in the Medlpa language for him to read . . . On Sunday morning we had a graduation service . . . There were thousands of people sitting on the floor and crowded tightly as sardines in a can. We distributed diplomas to thirty-six "graduates" and then appointed them as teachers to teach the rest of the tribe. After that graduation 20,000 people in the open field joined in celebrating the greatest event in their history . . . Then the king of them all came over and said to us:
>
> "This is the new day for our tribe. We shall never be the same again. We are coming up . . ."

Dr. Laubach is a man whose lif has really made a difference. All over the world there are people who, because of his work, will "never be the same again," who are "coming up."

Laubach is impatient of many things in the urgency of his mission. In India, in the Arabic-speaking countries, and

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especially in the English-speaking countries, he is impatient of the learned classes who adhere rigidly to systems of writing and spelling that make literacy difficult of achievement. The Arabic peculiarity of having four different ways of writing every letter (initial, medial, final, and separate) drives him to exasperation—as does English spelling. All over the world the learned classes cherish their archaisms of writing and spelling and their special vocabularies, which serve to separate them from the unlettered.

The learned classes almost everywhere are also contemptuous of the needs of the common people:

> The government of Pakistan laid out the curriculum every college has to follow. It was overloaded and lopsided; almost all of it was cultural. There was no effort to teach the practical subjects, like home-making or cooking or child care . . . We found education throughout the Orient unrelated to life, except the life of idle luxury, which only princes were able to live.

Laubach is also much preoccupied with love and equality as instruments of good teaching. The following passage is itself a textbook in educational method, applicable not only to illiterates but to almost all teaching situations:

> We prefer to teach one by one so that we may sit down beside our students; a teacher of a class is too much like a superior person. Every illiterate has an inferiority complex—he thinks we feel above him. The very first thing is to remove the gap between us. When we sit beside him we disarm this feeling of inferiority. Then we proceed to treat him not like a student but like a rajah! We try to make ourselves humble and him important. He thinks he is too old to learn. We must prove that he can learn easily, quickly, and delightfully, no matter how old he is. Every step is so short that an ordinary man can take it easily. The chart provides for this; but occasionally the teacher must say just the right thing to help a dull student over a hard spot. There must be no embarrassing pauses, never a question the student cannot answer, no examination to find out what he knows! . . .
>
> On every line of the chart the student finds himself saying something surprising. An atmosphere of expectancy is thus developed; we can see it in the bright, open-mouthed eagerness of our illiterate learner. The chart becomes a Pandora's box of glad surprises, appealing to the emotions and drawing forth peals of laughter.

Laubach has influenced governments all over the world as well as individuals in his literacy campaign. He sees literacy as the basic instrument for improving the lot of the hundreds of millions of the world's underfed and overworked people. He differs from those who would feed them first, then make them literate. "The right way to lift the masses above hunger is to teach them to lift themselves. Your [India's] illiterates have been the victims of educated scoundrels who have kept them in debt all their lives. Literacy is the only road I see to their complete emancipation."

"Thirty Years with the Silent Billion" is the record of a great educator, a great Christian who genuinely loves his fellow man of every creed and race.

A Heartbeat for Murdered Minds

"Undercover Teacher," by George N. Allen *(Doubleday. 192 pp. $3), reveals what the author discovered about New York schools during the forty-three days that he conducted classes on assignment from a metropolitan daily. Charles Calitri, author of "Strike Heaven on the Face" and "Rickey," has spent the last decade teaching in east Harlem.*

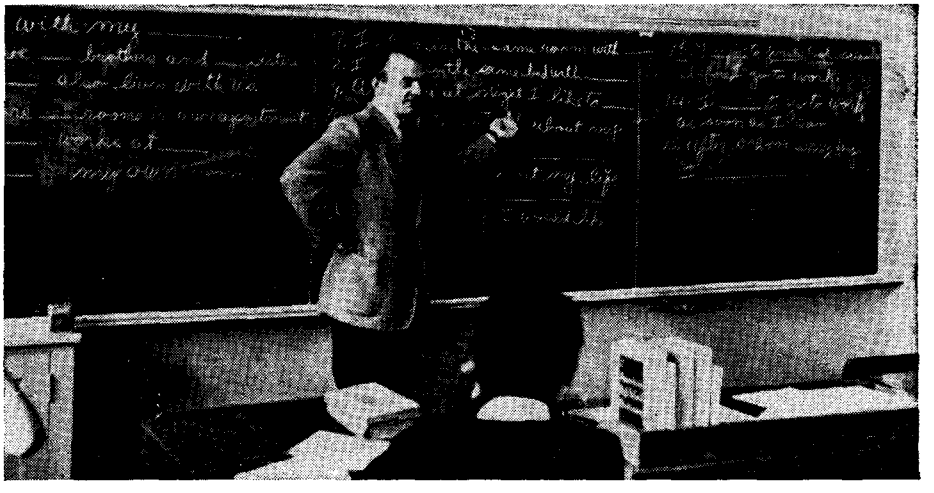
By Charles Calitri

THIS is a report that reads like a novel. It is a pity that George Allen did not see fit to make it more of a novel, for then we might have been allowed to share deeply the frustrations, heartache, and anxiety that belong to the teacher of children. In some forty-three days the author lived the life of almost every beginning teacher, and the most interesting phenomenon of his report is the realization, by this reader anyway, that Mr. Allen fell into the human trap. He *became* the teacher, losing almost all identity with the reporter from the *New York World-Telegram & The Sun* who had been sent out to "get the story of the New York junior high schools."

No matter what his assignment, one cannot stand before some thirty "adjustment kids" without soon feeling the compassion and the anger, the joy and the hopelessness that are all part of the task. Nor can one ever escape the bitterness of being forced to acknowledge finally that these "kids" need more than the system permits any teacher to give. No matter how critical the investigating eye intends to be as it examines the situation before it, the influence of the heart always remains.

Thus, Mr. Allen, composing, not the newspaper articles which were a sensationalized rendition of his tour, but the more complete and much more satisfying book, must have found himself searching behind the face of things for answers and for understanding. You have to be with these youngsters five days a week, fighting them, loving them, hating them, and desperately trying to find ways of helping them, to grasp even an inkling of their almost-dead attitudes, their hopeless eyes, their murdered minds, and the sometimes welcome flash of rebellion which indicates that there is still at least a murmur of life in the disturbed thir-

(*Continued on page* 51)



George N. Allen—searched for answers and understanding.

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THE SELECTED LETTERS OF
HENRY JAMES
FRENCH CONTES STORIES FRANÇAIS
A BANTAM DUAL-LANGUAGE BOOK
a manual for writers of term papers, theses and dissertations
THE RESCUE
JANE AUSTEN
GREEK TRAGEDIES VOLUME 3

PICK OF THE PAPERBACKS

RECENTLY the National Council of Teachers of English released a report on their national survey of the use of paperbound books in both public and parochial schools. More than 2,300 teachers and librarians, representing 365 secondary schools, responded to the questionnaire. The survey revealed some important findings: that most participating teachers do not use paperbacks to any extent other than as a source of "free reading" or students' book reports; that curiosity about paperbacks in the classroom—how other teachers use them, what books are available in paperback—is prodigious. That teachers want to know more about paperbacks is borne out by New American Library's report that they receive more than 100,000 letters each year from teachers in search of information. Those who have introduced paperbacks successfully into their classrooms cite the economy, the attraction of students to paperbacks, the fact that students can take notes in their books, and the excellent introductions. On the other hand, teachers who do not recommend paperbacks list among their objections small print, objectionable covers, and weak bindings. Publishers, please take note.

SPEARHEADING THE MOVEMENT for paperbacks as classroom texts is the Study Guide Program, sponsored by Pocket Books and its subsidiary, Washington Square Press. Designed for the secondary schools, the study guides are used along with the paperback text to direct the student in his reading. The guide sheet to "Huckleberry Finn," a favorite among students in the tenth to twelfth grades and one of the fifteen books offered in the series, contains a map of the Mississippi for the student to chart Huck's and Jim's adventure, a list of difficult vocabulary, some provocative questions for group discussion, and projects suggested for the individual student. The effects of this program should extend beyond the classroom. Students might well be encouraged by the less formidable paperback format to read other classics and even to discover the fun of collecting their own library.

"A UNIVERSITY PRESS should be aware of the new and experimental as well as the tried and the true," writes Thomas E. Parker from the University of Michigan Press, whose paperback ventures include the publication of Waldo Sweet's fresh approach to the teaching of Latin. Michigan is not only interested in providing texts, but collateral reading as well. The four-volume "History of the Modern World," edited by Allan Nevins and Howard Ehrman, supplements studies of Latin American, Russian, and U.S. history. The paper, by the way, is the same high quality used in the hardcover books. . . . Phoenix, the University of Chicago's paperback imprint, is also presenting a handsome set in "The Selected Greek Tragedies," which includes fifteen plays in three volumes at $1.35 each. The original hardbound edition sold for $20. . . . "Americans are most history-conscious during February," says John Simmons of Cornell University Press. It follows, then, that this is the publication month for Cornell's library-in-a-box, a set of eight volumes about American history, ranging from Charles Andrews's "Our Earliest Colonial Settlements" on to Dexter Perkins's "The American Way."

TEACHING THE TEACHER: Students aren't the only ones who benefit from Rinehart's paperbacks. Rinehart also publishes a series of educational booklets aimed at instructing the teacher. One excellent little book of self-evaluation is entitled "Are you a Good Teacher?" If the answer is no, a closer look into "Teaching Study Habits and Skills" or "Using the Committee in the Classroom" might well be in order. —R.W.S.

FICTION

By the turn of the century, Henr James had embarked upon the las and greatest phase of his career. **"Th Ambassadors"** (Premier, 50¢) is th earliest of his last three great novels Essentially, the story is a simple one Lambert Strether, a New England ed tor, past middle age, travels to Par to rescue his benefactress's son fror the enthrallment of Europe and ir stead becomes himself a captive. Th depth of character, the subtlety of re lationships, and the difficult but ur excelled Jamesian prose turn this s into one of the enduring masterpiece of English literature.

James's contemporary, Joseph Conrad began work on **"The Rescue"** (Ancho $1.25) in 1898 but not until twent years and many novels later did h finish it. It's an adventurous tale abou Europeans who intrude into the affair of South Sea islanders yet, in charac teristic Conradian fashion, the herc an English sea captain, is eventuall faced with a grave moral decision.

Another novel which ponders a phil osophical question is André Gide' **"Lafcadio's Adventures"** (Vintage $1.25), in which the idea of an unmo tivated crime, a gratuitous act agains society, is explored. For all the seriou Dostoievsky-like implications of th theme, the book and reckless youn Lafcadio Wliuki lead the reader on merry chase through most of Europe

For sheer reading pleasure there i nothing like a Graham Greene enter tainment or a Josephine Tey mystery The late Josephine Tey's **"The Singing Sands"** (Berkley, 35¢), while full o surprise and suspense, is highly styl witty, and always literate. In this sto Inspector Alan Grant catches up wit his claustrophobia and a murderer a the same time. Graham Greene in **"Ou Man in Havana"** (Bantam, 35¢) wryly investigates international intrigue in a droll portrayal of a mild Englishma who tries his hand at the spy business.

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SCIENCE

Of the numerous science studies available in paperback, some deal with a specific, often technical area, while others present a broader approach to science. Harvard astronomer Harlow Shapley's **"Of Men and Stars"** (Washington Square Press, 50¢) is an example of this more general attitude toward the subject. Shapley, who calls his little book "an essay on orientation," inquires into the nature of the cosmos. He does not attempt to answer fully all the questions he poses (Is there life on other planets? How durable is life on earth?) rather he leads the reader to a new way of thinking about our universe and the space beyond it. J. Bronowski, the English mathematician, is another scientist whose book, **"The Common Sense of Science"** (Modern Library, 95¢), is as philosophical as it is scientific. He considers the relationship between the arts and goes on to explore his thesis that scientific pursuit is part and parcel of life activity.

A more specialized book is **"Waves and the Ear"** (95¢), another volume in Anchor's Science Study Series, written by William A. Van Bergeijk, John R. Pierce, and Edward E. David, Jr. Graphs and drawings supplement the authors' nontechnical analysis of acoustics.

Fritz Redlich, the chairman of Yale's Department of Psychiatry, and writer June Bingham have collaborated on **"The Inside Story"** (Vintage, $1.25), whose good sense and lucid exposition clear away some of the mysteries which shroud psychiatry. They explain man's basic urges, his anxieties, and illustrate with cartoons from a Mirth Response Test given at Yale the correlation between humor and emotional unrest. More information about the human psyche is provided in Robert de Ropp's **"Drugs and the Mind"** (Evergreen, $1.95), which traces historically the use of drugs from hashish in China of 3,000 B.C. to Miltowns of 1960. The author discusses how various drugs affect the mind, whether to soothe or to stimulate, and for purposes both good and evil.

LITERARY LIVES

Janeites will be delighted to discover that Elizabeth Jenkins's perceptive and loving biography, **"Jane Austen"** (Universal, $1.45), is now in paperback. Miss Jenkins never allows her warm enthusiasm to mar her carefully researched study of Miss Austen's "exquisite simplicity," her good sense and fine sensibilities. Harry Levin's book, **"The Powers of Blackness"** (Vintage, $1.25) is an illuminating interpretation of American writing. Focusing upon Poe, Melville, and Hawthorne, Mr. Levin attempts to show that beneath the veneer of realism in American fiction there flows a stream of mysticism and imaginative symbolism. Following the success of their handbooks to the works of Joyce, Eliot, and Yeats, Noonday now offers **"A Reader's Guide to Great Twentieth Century English Novels"** ($1.65), written by Frederick Karl and Marvin Magalaner. The novelists included are Conrad, Lawrence, Joyce, Forster, Woolf, and Huxley; a brief biographical sketch accompanies the more extensive appraisals of each writer's major works.

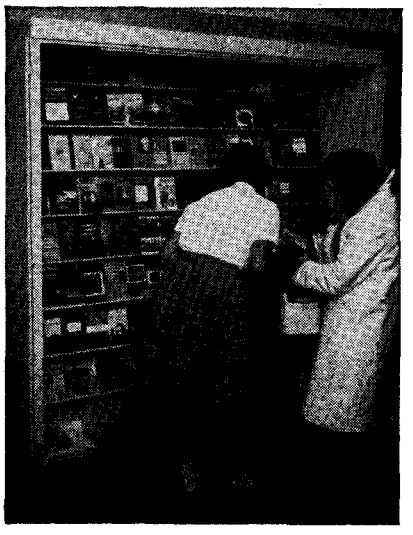
Not long before he died, Henry James burned some forty years of collected correspondence. Fortunately, he was not able to destroy the letters he sent to others. From these 7,000 letters which James wrote to his family, his friends, to other writers, James's biographer, Leon Edel, collected **"The Selected Letters of Henry James"** (Anchor, 95¢). William Dean Howells, Charles Eliot Norton, Robert Louis Stevenson, Frances Hodgson Burnett ("Noblest of Neighbors, and Most Heavenly of Women!") are only a few of the recipients of this splendid correspondence.

ENGLISH HISTORY

As usual, this month's paperbacks in the field of history are excellent, both for the serious student and for the more casual reader. Garrett Mattingly's **"Catherine of Aragon"** (Vintage, $1.45) will serve both equally well. Catherine, youngest daughter of Spain's Isabella and Ferdinand, became the first of Henry's VIII's wives, and held that tenuous position for almost twenty years. Mr. Mattingly's account of Catherine's Spanish girlhood and her lonely years as England's queen is richly evocative of one of history's most colorful times. For the student, Peter Hunter Blair's **"Anglo-Saxon England"** (Cambridge, $2.95) surveys seven centuries of English history, during which time England bore the invasions of Anglo-Saxons, Scandinavians, and Normans. The early days of government, church, and economic life are factually recorded. Maps and illustrations. The newest addition to Evergreen's impressive Encyclopedia Series is André Maurois's **"A History of England"** (Evergreen, $3.95). From the invasion of the Celts to modern Britain as a nuclear power, Mr. Maurois's history is a comprehensive, highly readable tale, peopled with bad kings, good queens, and vigilant prime minsters. Genealogies, maps, and blessedly large print make this a book for reading as well as for reference. Maurois's history devotes only a paragraph to the Fabians, but Anne Fremantle in **"This Little Band of Prophets"** (Mentor, 75¢) has written an interesting study of these strong-minded liberals who startled the Edwardian Age with their ideas of a collective society. She proceeds from the Fabianism of the Webbs and George Bernard Shaw on to Harold Laski, Clement Atlee, and the present concept of the welfare state. And, finally, in a survey of books about modern England belongs **"The Memoirs of Field-Marshall Montgomery"** (Signet, 75¢). Montgomery's recollections of battles and men of World War II are outspoken, often critical, and at all times highly personal. Illustrated.

Paperbacks Go to School

"THE BUFFALO PLAN" is the name which that city has proudly given to its new program for encouraging reading among its high school students. The plan, the first of its kind in public education, provides an array of selected paperbacks for purchase as collateral classroom reading. The Western New York Foundation, a philanthropic organization, granted an initial $300, about the equivalent of 320 paperbacks, to each of the nine high schools in the Buffalo area. The schools, however, are hopeful that the bookstores, which are operated by P-TA groups, honorary societies, and business students, will soon make a profit which will then be put to such excellent use as student scholarships.



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TEACH, TRANSMIT, TRANSMUTE

There is little disagreement on the proposition that we need something new in education. The debate begins when we consider just what we need. In countless ways, educators are searching for new methods that will be adequate to contemporary challenges. Where will the search lead? More important, where should it lead? Those questions are explored in SR's annual "Tools for Teaching" section by John E. Ivey, Jr., president of the newly formed Learning Resources Institute and former executive vice president of New York University; Arthur W. Foshay, director of the Horace Mann-Lincoln Institute, Columbia University; and Frank G. Jennings, director of the Library Club of America and an editor-at-large of Saturday Review. Mr. Jennings served as guest editor of this special section.

By JOHN E. IVEY, JR.

THERE IS A lot wrong with American education that neither more money nor increased technology can cure.

But there are no problems that the courage, teamwork, and imagination of educators and citizens cannot deal with. For, in the final analysis, these are the truly typical American responses which have always converted our problems into opportunities and our challenges into conquests.

It is only natural and, if we approach the subject wisely, also healthy that one of our first reactions should be to suggest more money.

After all, one of the characteristics of this nation which has creditably distinguished it from others has been not only its willingness but, indeed, its eagerness to provide the financial resources—both public and private—for the support of its educational system. It has been at once our pride and the very germ of our democracy.

Of course, this nation must commit even more dollars to the education of its people; every census makes this a truism.

The sheer impact of numbers is staggering: Ten years ago there were 25,000,000 youngsters in American public schools. Today there are 36,000,000. And in ten years there will be nearly double the number there were ten years ago. This is no guess; the children are with us now.

At the college level, the story is even more impressive: Ten years ago there were 2,000,000 American college students. Today there are nearly 4,000,000. And in ten years we can expect as many as 10,000,000—five times the number ten years ago.

The money required to educate the growing student population is even more astronomical: Ten years ago the public schools received $5 billion for all expenditures, including capital outlay and operating expenses. Today they get $15 billion. Ten years from now we can expect the sum—on the basis of present methods of education—to soar to $45 billion.

In the same decade ahead, if conventional methods are still employed, the expenditure for American colleges will jump from the present $4 billion to at least $10 billion.

The question is not whether more money is required but whether we are going to be able to devise ways to make each of those increased dollars do an even more effective job of bringing a superior quality of education to more students. If we take such an approach to financing education, we need have no qualms about the increased total cost of education or our ability to bear it. For it will be not only within reach but within reason.

But if we approach the subject as we have been doing—by projecting increased costs of education based on the conventional per-student rate, even without adding in more for improved quality—we can foresee skyrocketing costs in the years ahead. And this is dangerous for two reasons.

First, I am old-fashioned enough to feel strongly that anything which costs more than it has to is morally wrong. Then, there is such a thing as asking too much; there are few school districts or college boards left in this country not painfully aware of this. And, too, there is the real danger of setting in motion an ill-advised economic reaction if costs do, in fact, "get out of hand."

Secondly, and of more importance, is the fact that with excessively high educational cost increases—in fact, because of them—there is the strong likelihood of no commensurate increase in quality of instruction, and, indeed, even of a decrease in quality. When we devote our resources to solving the quantity side of the dilemma, we run a risk of neglecting quality.

We do, it is true, need to be concerned about more money for education—but on the basis of more value received for each dollar spent. How, then, do we achieve this?

Another typically quick answer is to turn to increased technology in education. Some educational critics, who have been impressed with what automation has done for the automobile industry and even for agriculture, want to see the same techniques of mass production applied toward solving the quantity portion of this quality-quantity dilemma.

Again, as in the case of more money, turning to technology as a cure-all is no cure at all. And this is especially true if the technology is to be nothing more than electronic reinforcement of the old ways of doing business, as has been so often the case to date.

But, like more money, technology can be one important means toward the goal we should be seeking: a far better education for far more students. The secret is to employ technology as a means and not as an end.

There are some exciting and specific ideas being developed along these lines.

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They are based on the assumption that it is not necessary to get out of the quality-quantity dilemma by impaling the nation on the horns of still another: whether to spend ourselves broke at the local and state levels or to turn the job over to the Federal government.

Before going into these ideas, which actually point the way to a major "breakthrough" for education—comparable to those of recent years in the fields of medicine, agriculture, and industry—let's look at the major paradoxes from which the basic problems now confronting American education flow.

First, as education does a better job in stimulating new scientific and cultural developments, its curriculum, study materials, and teachers become obsolete with increasing speed.

The second paradox is this: The American educational system has helped produce one of the most scientific and highly technological societies in the world, yet the premises which dominate our educational process have had too little scientific testing. Nor have the schools and colleges even scratched the surface in bringing into the educational process the technological revolution in communications which is shaking the very roots of modern society.

So long as these paradoxes remain unsolved, the educational system requires more and more men, money, and bricks to do a job of increasing quality for increasing numbers of students. And it takes a constantly lengthening period of time to complete the educational job.

Instead of producing an increasingly superior product faster, in the future we can expect it to take longer to attain perhaps lower levels of quality, *unless certain fundamental conditions are changed.*

What are the conditions which have helped create these educational paradoxes? What will have to be done to enable our educational system to equip students to adjust effectively to conditions they will find after they leave school and college?

Consider first the inherent drive of *time* toward making educational activity obsolete.

The world with which schools and colleges can familiarize their students is far removed from the world in which they will spend their adult lives. The world of 1906, in which today's man of sixty began his schooling, probably resembles the present world much more closely than the world of 2014, in which the student beginning formal education in 1960 will live.

Assuming that what the student learned in sixteen years of formal education was up to date, from the minute he gets his college diploma until death much of his schooling moves into increased obsolescence as the social, technological, and political realities of the world in which he lives leave him farther and farther behind. The faster the change is, the faster the obsolescence.

The mastery of fifty years of tomorrows, with all the technological and social changes they will bring, is the only realistic perspective for educational effort. This is the only way to orient students to combat the growth of their intellectual obsolescence.

The rate of social change outside the schools and colleges exceeds the rate of change within the educational system. Over the years, the educational system has added new courses from time to time. Like most human institutions, however, it has clung to old courses and study units and methods as if they were something divine.

This practice has created an educational disease we will call *curriculum obesity.* Enthusiasm for adding new courses has not been matched by any comparable drive to eliminate the old.

As curriculum obesity grows, the number of courses offered increases with little or no limit. The need for teachers increases, and so does the need for classrooms. Students are required to master more and more subject matter. The relevance of old and new courses to present and future needs of the student and the nation gets little systematic evaluation.

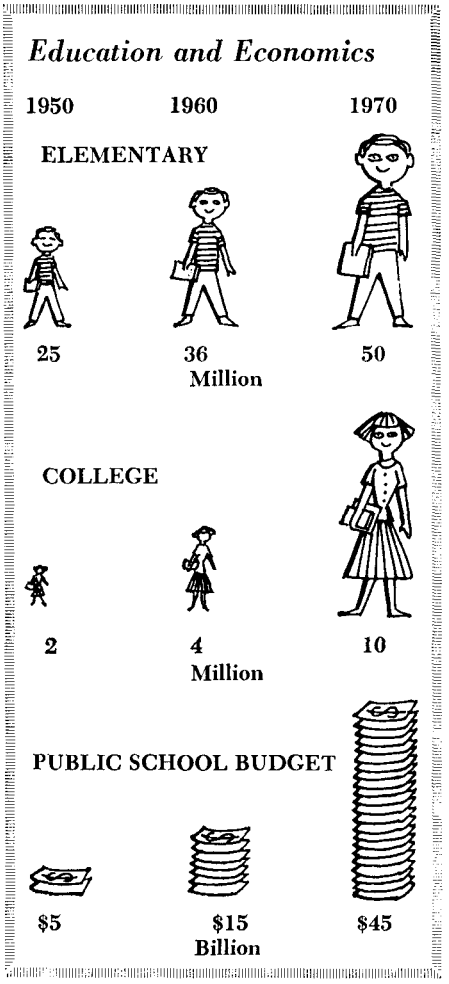
Thus an education program, once installed, becomes a weight to be dragged through the future. It absorbs more manpower, money, and student time with age. Current events rush past it.

The chief conveyor belts from the fast-changing world of ideas and new knowledge to the student and teacher are books and other printed materials. New books and articles carrying the latest developments take months and sometimes years to write and publish. Such materials frequently carry a high degree of obsolescence before they reach the teacher and student.

Many teachers carry through their professional life materials and methods with which they were taught as students in colleges and universities. The vestiges of these materials and methods may become forty or fifty years old before the teacher retires.

Schools and colleges are victimized by rapid social change. How can they prepare students for mastering fifty years of tomorrows if they are not even as modern as today?

The schools and colleges helped create the fast-changing world of science and technology, which in turn has created the conditions of intellectual obsolescence and curriculum obesity. They must now learn from science and technology the lessons of effective long-range planning for program, communication devices, and personnel development. What answers can be furnished by our basic research in education? What do we know scientifically about how people learn?



The unhappy truth is that as a nation we have done far too little basic research on human learning. Scientific curiosity about human disease has not been matched by scientific effort to discover how human intellectual power is developed.

Into this vacuum of basic knowledge have rushed many conflicting philosophies of education. Debate has raged. But few proponents of any point of view can marshal more than empirical arguments to support their views. Only this can we say with certainty: The central problem in educational design, if resources are to be wisely utilized and student time most effectively applied, is to help students learn the most the quickest with the greatest relevance to their future needs.

The relevance of educational effort

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consists not so much in providing solutions to problems, but in providing them with the knowledge of *how* to solve problems with the maximum competence and personal security.

The true areas of intellectual power lie in the ability to think, to learn, to evaluate evidence both as to its validity and its relevance to problem-solving, to be mentally and culturally creative, to communicate, and to use competently mathematical symbols and tools to aid in these processes.

Were we to accept the development of intellectual power as the hard core of our educational effort, it then would be possible to design a broader and more meaningful experience in the creative arts and humanities.

Within this context, and with the techniques and principles of social science, the value systems and living patterns of American society and other world cultures could be explored more meaningfully.

The history of ideas, the evolution and meaning of scientific and technological change, systems of thought, and forms of expression in the various scientific and humanistic disciplines—all these become woven into a supporting substance for the development of creative intellectual power.

An educational system devoted primarily to developing intellectual power stands a better chance of avoiding obsolescence than one primarily preoccupied with mastery of subject matter. One should quickly point out, however, that the development of intellectual power and the mastery of subject matter are not opposed to one another, nor are they alternatives. Here the point is one of emphasis and major purpose.

The discussion of "relevance" in education has so far proceeded on a major unexpressed assumption. The educational objectives relevant to developing the intellectual power of our citizens

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The New Dimension of Educatio

By FRANK G. JENNINGS

OUR SOCIETY is undergoing a structural change so profound that no aspect of our lives will remain untouched by it. This change is reflected with particular force in the sharpened public perception of the functions of education. Margaret Mead recently indicated one element of it by redefining education to include "another whole dimension of learning: the lateral transmission, to every sentient member of society, of what has just been discovered, invented, created, manufactured, or marketed." By this she means to contrast the traditional role of education, which she calls "vertical transmission of the tried and true by the old, mature, and experienced teacher to the young, immature, and inexperienced pupil in the classroom."

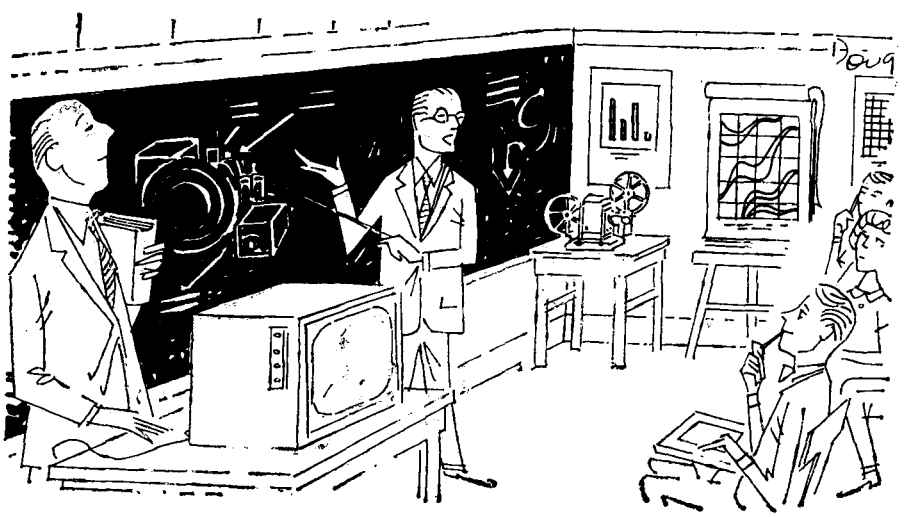
But far more than a shift in educational emphasis is involved. We are confronted with an emergent synthesis of demands which in fact is converting us into an educating society, forever teaching, learning, and sharing new understandings, new perceptions, and the achievement of new creative possibilities. Education has traditionally preceeded life work, but today it is more and more becoming coextensive with it. And with this development new and generally unheralded allies of education have entered the lists.

Today American business spends much more time, money, and energy on in-service education than we as a nation spend on our public and private schools. Major insurance companies find that it pays to give employees courses to improve their reading skills. An important trade union has received increased loyalty from its members by establishing a school in which history, philosophy, and logic are taught. The armed services have found it essential to provide means whereby the service man and woman can continue their education, not merely for school credit, but in order to develop their efficiency, loyalty, and understanding of the roles they must play. Business executives take time out for on-the-job training in the humanities. In short, adult education has gone far beyond the leisure-time activity stage to become an important adjunct to effective community life. Courses in mahjong, ceramics, and home economics have been far outnumbered in an increasingly serious curriculum which seeks to provide the citizen with the cultural and intellectual means to meet the challenges of our changing world.

Education has in fact become everybody's business, and it extends far beyond the classroom. To see it in operation one need only leaf through the pages of many of our popular magazines. Among the customary rack of do-it-yourself and gossip articles there is to be found something that did not exist a decade ago. The once maligned egghead has been given prime space and editorial freedom.

This is not to suggest that we are entering a cultural renaissance; in fact, such a labeling is unimportant and beside the point. Television's shift to culture is only partly an attempt to do penance for the sins of pap, payola, and the fix. It is exhibiting a new awareness that the adult mind can be engaged with matters of adult concern, that viewers will give loyal attention to something other than wrestling, Westerns, and mayhem. And this is being translated by some venturesome souls as an entree to a new kind of marketplace.

The advertising world is discovering that there are dollars in dignity. Pla and Pascal, Victor Hugo and Bertrand Russell are enlisted not only to give a cachet to a sales pitch but also to give honest expression of a desire that we all should think seriously about serious matters. The new electronic and space age industries have their eyes



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quite literally on the stars but their institutional advertising often bespeaks a deep interest in the inner space of human imagination.

True enough, a hardheaded evaluation of this new face of education might well show that it is in the main only a typical and not unattractive American effort to meet the explosive and radically new manpower demands that face us today. For our technology does require a new kind of literacy. It is no longer safe for the citizen to think of science as magical or monstrous. It is no longer possible for us to be comfortably ignorant of the problems of peoples beyond our borders. Our world is only ninety minutes in circumference and soon a pair of human eyes will be able to look upon a hemisphere. The mind behind those eyes must see more than topography, more than tactical vantage points. It must see people in all their variety, the commonality of their needs, the similarity of their aspirations. That mind must be educated in the discipline of compassion, the logic of brotherhood, and the literature of social hope.

There is no professional curriculum for the educating of such a mind. There is no school to certify the range and quality of its understanding. But there is a transcendent quality to the out-of-school education we now see about us that can give us the wisdom and resources we need. That quality can be found in the clearly stated aim of adult education concerning the meaning of public responsibility. It can be detected in the industrial training courses designed to make work more meaningful. It is ever present in those discussions centered about "great books," in which abstract ideas about human good become adventuresome enterprises. And, finally, wherever effort is put forth to crystallize meaning out of the kaleidoscope of human enterprise, there emerges from this effort a reverence for self and for the uniqueness and variety of man in his relationship with the universe.

Perhaps love is the key word to an understanding of the nature of the change we are undergoing. The more attention we pay to our behavior and our aspirations, the clearer is our vision of the possibilities of the good life. If, in fact, we are turning our whole society into a lifetime school, then one of the major results of this effort must be a reenforcement of those qualities that make education so precious: fellowship, compassion, and the kind of respect that goes beyond toleration. We will improve the formal classroom as we connect it to a life in which the exchange of ideas is boundless.

TOOLS FOR TEACHING

What Is the Message?

By ARTHUR W. FOSHAY

WHEN THOREAU heard that the telegraph had linked Boston and Texas, he asked what it was that Boston had to say to Texas. Serious educators have to ask the same question about tools for teaching. Communication tools will transmit any kind of message. The teacher's prior question is, "What *is* the message? What educative experience is intended?"

Educative experience consists of receiving information and forming it into ideas. The person who does this is the one being educated. The quality of an educative experience is not in the information alone, but in the student's response to the information—in what he does. Actual teaching takes place when the teacher intervenes in the student's response, *while the response is being composed*, or, as I like to say, while the student is trying to make something of it.

The main educational question is: how may students learn to make ideas out of information? Inert fact is a curse because we tend to confuse having information with the ability to make responsible use of it. To "know a lot" is not necessarily to be well educated, for the same reason that the retrieval of information is not thinking.

Information, and the use of information, are the bricks and mortar of education. Both are necessary. How can we teach people not to leave out the mortar? How can we make the whole of the educative experience probable in school? To emphasize information alone is to clap with one hand.

The educational message is intended to evoke an educative experience. This message is of one kind, with endless variations: "Here is the information; these are means for interpreting it; now, think!" It is *not*, "Here is the information; this is what it means; now, recite!" The one is educative, the other propaganda.

We ignore these distinctions—between education and propaganda, between thinking and remembering—at our peril. However, we ignore them constantly. For example, we ignore them when we take the new teaching tools as transmitters, or as means for redeploying personnel, or as ways to reduce the cost of schooling—when we take the message, the content, for granted. To do this is to be methods-centered with a vengeance. To paraphrase Kurt Lewin, it is to build a superhighway from nowhere to nowhere.

We pedagogues have built such highways again and again. McGuffey did it when he quoted "L'Allegro," without naming it, as an exercise in monotone. We've taught arithmetic as know-how (i.e., memorized computational routine) since the beginning of time. We did it again, briefly, during the early Progressive period, by corrupting Dewey's "you learn what you do" to "learning by doing," and taking this to imply activity for activity's sake. We show signs of doing it again, this time reducing excellent communications media to mere gadgetry by taking the device as if it were the purpose, overlooking the fundamental nature of what is sent and what is received. Gadgetry is the result of preoccupation with technique.

The quality of any experience is to be found in its meaning for the one who has it. We say that some experiences are rich, others thin or meaningless. The richest experiences are those that we can do most with, whether intellectually or in some other way. The quality of any experience depends on the extent to which one can make something of it, or the extent to which one can use it to generate something beyond itself. These things are as true of educational experience as of any other. The trouble with much teaching is that subject matter is self-terminating.

There is scarcely anything new about this problem. Listen to Montaigne, in "Of the Institution and Education of Children":

> "Some never cease brawling in their schollers eares (as if they were still pouring in a tonell) to follow their booke, yet is their charge nothing else but to repeat what hath beene told them before . . . Those which, according to our common fashion, undertake with one selfe-same lesson, and like maner of education, to direct many spirits of divers formes and different humours, it is no marvell if among a multitude of children, they scarce meet with two or three that reap any good fruit by their discipline, or that come to any perfection . . ."

When this kind of thing happens, the

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Rigged Quizzes: The Public's View

EXPOSED TO the drama of the rigged TV quiz shows, complete with sin and confession, villains and victims, and a background chorus bewailing the downfall of national morality, the American public has refused to become hysterical. Rather, a nationwide cross section has just made the following evaluation of television vis-à-vis the quiz show scandals:

These disclosures show just how bad television is	4%
These practices are very wrong and should be stopped immediately, but you can't condemn all of television because of them	65
No one can really be in favor of this kind of thing, but there's nothing very wrong about it either	17
What happened is a normal part of show business and is perfectly all right	7
Don't know	7

The public, then, does not take the cynical view that "It's just show business," nor have people succumbed to a blanket condemnation of the whole television industry. Their appraisal has been sharp, but limited to the actual offenses that have been revealed.

Basically, our study was to determine the effect of the quiz show exposures on television as a whole. The resulting mosaic of opinion shows the public to be certain about some things, and divided about others, but in the final analysis capable of putting fraudulent quiz shows in a pretty sane perspective—saner than that of many of the newspaper headline writers.

Asked about a number of practices, associated with television, that have come under criticism recently, only the rigged quiz shows and "payola" received the clear and strong disapproval of the public. The public was divided in its opinion of TV ratings, free plugs, performers pretending to sing while their voices are supplied electronically, and canned laughter (which some people commented might not be immoral but was awfully annoying). Most people had no objections to advance rehearsals of interview shows with famous people.

The biggest question mark in the public's mind was over how thorough a clean-up job would be done by the television industry (39 per cent expected a thorough job to be done, 37 per cent thought only the most publicized abuses were being corrected, 9 per cent thought not much of anything was being done, 15 per cent just didn't know). Yet despite this skepticism as to how pure television practices are now and are likely to become in the future, the public gave television in general a heavy vote of confidence. Asked which medium they could least do without—radio, television, newspapers, or magazines—television topped the list, and by a big margin. Such a result might mean addiction rather than faith, but answers to a question on believability indicated the latter interpretation. Of the same four media, newspapers were considered by the public both the *most* and the *least* believable, with television nudging newspapers for the "most believable" position, and seldom mentioned as "least believable." Radio was mentioned infrequently as either most or least believable, but magazines, on balance (presumably news magazines) got the lowest believability score. Thus, while the public sees newspapers as running the gamut from integrity to irresponsibility, television is given a good score for general reliability.

But most of all, the public's sanity was demonstrated by the place it accorded quiz show rigging in a list of "recent issues reported in the newspapers." Here are the percentages calling each "a serious moral problem":

The increasing amount of juvenile delinquency	89%
Dishonest labor leaders	88
Government officials accepting bribes	81
Policemen taking graft	74
School segregation	71
False advertising claims	67
International disarmament	66
The testing of atomic bombs	65
Fixed boxing matches	45
Congressmen putting their relatives on U.S. payrolls	42
Rigged quiz shows on TV	41
Disc jockeys taking payola	34

Some may take the public's answers on this issue to indicate a moral callousness and complacency which bodes ill for the future of our society. I do not make this interpretation. Twenty-six years of asking the public thousands of questions on hundreds of subjects have convinced me that the public is usually pretty sound. It is true that occasionally a burst of emotion, usually inspired by widespread dissemination of misinformation, may cause them to go astray momentarily, but our research has shown that they are soon back on the path of common sense, and I think I might even be pardoned if I use the word wisdom. The public, if it is anything, is human, and it knows that wherever one finds human beings, one will find instances of great merit, instances of mediocrity, and instances of shabbiness.

In this case the public seems to have concluded that while corruption should be stamped out wherever discovered, the fact of corruption is likely to be always with us, and the best we can do is *fight its various forms* as they turn up. But they haven't taken the quiz show revelations as conclusive evidence of this country's cultural degradation or decided that all entertainers are crooks, any more than they damned the entire Eisenhower Administration for the peccadilloes of Adams or the entire American labor movement for the sins of Hoffa. —ELMO ROPER.

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LETTERS TO THE EDITOR

PRESENT AND ACCOUNTED FOR

When I read the excellent review of Ambassador Thayer's "Diplomat" by my eminent colleague Professor Samuel Flagg Bemis [*SR*, Jan. 9] I was a bit startled to see myself described as "the late Graham H. Stuart." . . . I have just mailed *in advance* my 1960 dues to the Cosmos Club.

Graham H. Stuart.

Palo Alto, Calif.

NEW MYTHOLOGY—PRO AND CON

Anent Professor Henry Murray's article, "A Mythology for Grownups" [*SR*, Jan. 23], the words that come to mind are: wise, sad, penetrating, and of mature thought.

Saddest of all is the thought that the sense of what he says would come through to those already possessed of the ingredients of the idea—and would be missed or misunderstood by those its message should influence.

But it is wonderful to have the idea stated, and so well. *SR* is to be commended, as in so many other cases in the past, for offering a forum for an article such as Professor Murray's.

Sidney Bliss.

Laguna Beach, Calif.

Interesting as it may be, "A Mythology for Grownups" must be summarily rejected by the Christian believer, as it rejects the source of Christian belief, the Bible. It is clear that Professor Murray denies the presence of supernatural direction, divine authority, in the affairs of men.

If the Bible has failed as the basic source book of Western culture, can it be arbitrarily decided that the failure is due to the age of the book? Without a divine mandate the Bible is nothing more than a high-blown collection of poetry, history, and myth. Yet for almost 2,000 years this book has exercised a pronounced influence on Euro-American culture. The morality of this volume has been the morality of the West; it provided the stimulus for the first great experiment in democracy, the United States; and this morality, though greatly abused, is still providing guidance for every aspect of human activity where man must have contact with man.

The world testament which Dr. Murray proposes would cull the best which man has prepared but would not have the genius of divine direction which is found in the Bible. Without this leavening element, a world testament would be empty of any ability to turn man from himself and to others. The message of the Bible directs man toward God and others and away from preoccupation with himself. Christianity frees man for service. Failure of man to look beyond himself and to a divine agency is the nucleus of the world's most basic problem—selfish concern with ourselves and lack of attention to the Christian ethic, which would have us first align ourselves with God and then reach out to our fellow man.

Professor Murray condescends to include the "best of the Bible" in his world testament. But any part cut loose from the whole loses the continuity which helps provide the book with its power. If that power has failed, it is not due to a degeneration in the Bible caused by a failure to adopt a modern jargon. It is due to the failure of men to sample its contents and apply them to life as it is.

Ronn Spargur.

Haddon Heights, N. J.

Henry A. Murray, in asking for a modern mythology and testament for grownups, has asked us to bite off perhaps more than we can chew.

A very good effort along this line was made fifteen years ago by two excellent editors, now both dead, Charles P. Curtis and Ferris Greenslet, and it was called, modestly enough, "The Practical Cogitator." My copy is practically worn out from much rereading. I recommend it to Professor Murray as a convenient starting point for his "bible."

Howard Hayes.

Brooklyn, N. Y.

"A Mythology for Grownups" is not only an adequate expression of the alienation felt by today's sensitive man, but also a positive and courageous solution: an alternative to the egocentrism of the so-called angry young man and to the withdrawal of the beatnik.

The alienation is an expression of a problem perhaps more basic to mankind than those of the cold war, religious denominational feuds, modern education, or national or world economics.

I have long felt that the resolution of contemporary problems lay in the formulation of a philosophy coexistent and capable of extension with cultural and scientific developments.

Boris M. Luts.

South Windsor, Conn.

The collection of incentives for reconstruction which Professor Murray wishes to make exists already, and its contents are not of words only. This collection contains every work of art and every thought at any time capable of arousing in some human being a good will that issues in action. A work of art or a thought, to be effective in this way, must enter the life of an individual at a time when his personal situation lays him open to its influence.

This event occurs every day for many persons everywhere. A committee cannot possibly choose for individuals. The message and the individual choose each other.

In the West at this time, the ready availability of every means of artistic and intellectual communication among men helps more individuals to find what they need at the right moment. But when a work and a person meet, it is two people who meet, the creator of the work and the one who receives it. Let us not forget the unique character of every such contact.

What Professor Murray seems to wish is a bureaucratic dissemination of greatness to an unlimited number of human beings. In respect to such a hope, it is well to remember a statement of Goethe, who was always extremely eager that his works should ennoble all whom they reached: "My things cannot become popu-

Through History with J. Wesley Smith

"What puzzles me is how a fellow like you could make so much not to pay taxes on."

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lar; whoever thinks of that and works for it, is in error. They are not written for the mass, but for single men, who want and look for something similar and are headed in similar directions."

JEFFREY WILLIAMS.

Wilton, Conn.

SELDOM HAVE I been more thrilled and won over than by the article "A Mythology for Grownups," by Dr. Henry A. Murray. His is not a plan in which I have any hope, but I would like to think that I shared his aims. As a professional teacher of Christian theology, I can be expected to find fault out of jealousy. Be that as it may, the following cautions seem to me to make sense:

1. A mythology whose "personifications would all refer to forces and functions within nature, human nature," as Dr. Murray would have it, would provide no more than the best idealisms have already provided, except a certain compelling symbolism.

2. A "mythology for grownups" can be distorted by the childish, just as disastrously as our traditional mythologies of dependent childhood have been distorted by the "grownups." Childhood and adulthood are extremely subtle functions of one another. A genuine childhood may be the only real antidote to childishness and hence the only real path to adulthood, our human nature being what it is.

C. EDWARD HOPKINS,
Divinity School of the Protestant Episcopal Church in Philadelphia.

Philadelphia, Pa.

SCHWEITZER AT EIGHTY-FIVE

THE EDITORIAL "Schweitzer at Eighty-Five" [*SR*, Jan. 23] touched a spark—particularly the last paragraph: "I have all I can do to sit still while reality stares me in the face. And sometimes, if I am lucky, I can stare back."

And there, too, was Schweitzer's picture—a face lined with tenderness and with searching eyes—truly a great man, isn't he? The editorial was good, too! But then they always are. I look forward to reading them every week.

KENNETH R. GILLMORE.

Indianapolis, Ind.

THIS IS, as far as I can remember, my first letter to an editor . . . But I cannot restrain a genuine feeling of gratitude for N.C.'s editorial on Schweitzer. It gave me not only pleasure but brought joy in the realization that American journalism has reached a spiritual level comparable to that of the best of Europe. There was a Camus-like quality in the tone of the editorial. Thank you.

JOSEPH BRAININ.

New York, N. Y.

MISFIRED GUNN?

NOT LONG AGO I happened to glance at the television during a program change. The new program was introduced with three hoodlums dragging a sheet-covered body from an automobile into a laundry. Dumping the body beside a huge drier, the head gangman walked casually over to a change machine. Meanwhile, the body had been placed in the drier and the door closed. The head henchman deposited a quarter and proudly started the machine revolving. Next came the title of the program: "Peter Gunn," sponsored by the Bristol-Myers Company.

I have never been so appalled to see that a reputable firm had been reduced to the point of selling its products to the accompaniment of the most sadistic type of television program. When television writers are reduced to such media as placing the victim in an automatic drying machine, it is almost as if Bristol-Myers is fostering man's inhumanity against man rather than contributing to his well-being and physical comfort. Such a program, will create many more serious headaches than Bufferin can ever help to cure . . .

Certainly a company formerly as reputable as Bristol-Myers should take stock of its advertising campaign.

HARRY E. DICKSON, M.D.

Atlanta, Ga.

EDITOR'S NOTE: *A copy of Dr. Dickson's letter was also sent to Frederick Schwarz, president of Bristol-Myers.*

FAKES IN THE FINE ARTS

YOUR ART CRITIC, Miss Katharine Kuh, is most courageous in suggesting that the reputable dealers and museum directors combine to drive dishonesty out of the art world [*SR*, Dec. 26]. She must know that she is treading on highly radioactive ground.

The truth is that in the uncertain business of attribution very few dealers are not guilty of acts ranging from outright deception to unacknowledged error. The museums in turn are repositories of centuries of shady as well as of noble transactions. Their directors and trustees today are in the position of bankers who are left holding embarrassing amounts of Imperial Russian bonds—at par. When the process of separating the genuine and the false is undertaken in earnest, the presiding officers of our truly magnificent institutions will suffer the most cruel humiliations.

Incidentally, when it comes to contemporary masterpieces, how is Miss Kuh's committee to distinguish the gold from the dross? Not so long ago the editors of *Art News* noted in horror that the clever Japanese were about to flood the American market with mass-produced gems of abstract expressionism that even the editors might not be able to tell from the real thing.

London is of course the center of excellence and of chicanery in art. Miss Kuh's comments remind me of a bizarre experience I had there recently. I visited a well-known gallery to see an exhibition by a fine painter whose works, happily, are carefully catalogued. The exhibition was praised by the *London Times* among other newspapers, as an outstanding service to Great Britain, yet, there on the wall was a transparent and sickening forgery. I questioned the dealer; I was fed the usual line: the most extraordinary story . . . the most marvelous example . . . turning up from the most unheard-of place . . . and really very cheap at ten thousand dollars . . . I told the appropriate authorities about this unpleasantness; they could not have cared less. My story, it appeared, was commonplace and dull among the many examples of the business of gulling the public. The same gallery, I was told, did a much livelier business in selling the forged works of a living British painter, and with the painter's full knowledge and consent. "Why don't you take steps against the forger?" this painter was asked. "My dear fellow," he replied with a good deal of indignation, "his father and I went to the same public school!"

MICHAEL STRAIGHT.

Washington, D.C.

OF MICHENER AND MISSIONARIES

I DEEPLY RESENT the unwarranted attack made by Horace Sutton in his review of the book "Hawaii," by James Michener, on the faith and practices of Congregationalists [*SR*, Nov. 21].

Mr. Sutton's description of Congregationalist faith as being rigid and unyielding, and by implication hypocritical, is far from the truth. Where does he obtain his information that our faith "did little to win the hearts and save the souls of Hawaiians"? Surely he has information not available to the rest of us. Congregational missionary work in the Hawaiian Islands in years past has been marked by real growth and expansion. To this day there are hundreds of our churches scattered through the islands.

Does Mr. Sutton really know what he is talking about when he says, "There was little solace in the missionary religion"? Congregationalism then and now has provided for the souls of men clear and unimpeded recourse to God and his Son the Lord Jesus Christ.

I suggest Mr. Sutton check his facts, and consider practicing some Christian charity before he takes another swipe at the faith of missionaries whose shoes he wouldn't be worthy enough to polish.

REV. HARRY A. AUFIERO.

Greenville, O.

HORACE SUTTON REPLIES

AS A REVIEWER I merely traced the course of Michener's narrative. It was he who did the research and chose to portray the Congregationalist missionary efforts as he did.

Having no personal or historical knowledge of the situation myself, I can obviously have no opinion. I was not recording a personal conviction but rather reporting on Michener's story when I stated that the Congregationalist faith "did little to win the hearts and save the souls of Hawaiians" and that they found "little solace in the missionary religion."

I presume these to be Michener's personal opinions and not merely literary convenience since they are an integral part of the early section of the book.

HORACE SUTTON.

New York, N. Y.

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TV AND RADIO

Do-It-Yourself Broadcasting

THE AMERICAN PEOPLE are constantly being reminded that the air waves belong to them and that broadcasters are merely recipients of franchises that permit them to operate in the public interest. But when listeners and viewers object to the manner in which the franchises are being exercised, they are told to assert their ownership by writing to sponsors, networks, congressmen, the FCC, and individual station owners. At this point the illusion of ownership is quickly exposed. The wheels within wheels in broadcasting are much too powerful and too remote for unorganized individuals to master. Murray D. Lincoln, president of the Nationwide Insurance Company, has an idea that could make public ownership of the air a reality instead of a fiction. His plan is simply to get a piece of the economic machinery into one's hands and to have a participating interest in its control.

Nationwide Insurance is an Ohio holding company for a cluster of co-ratives (farmer-oriented) which has ed a value of $887 million. Born in the economic depression of the Thirties, Nationwide has bought feed, fertilizer, agricultural machinery, insurance, and gasoline for its farmer-members at low rates. While building his empire, Mr. Lincoln has continued to preach and to practice the principles of grass-roots economic democracy. In the course of his experience, the president of Nationwide once attempted to get a Co-operative League program on the big radio networks and was turned down. Subsequently the program did get on the air, but Mr. Lincoln had been educated to the subtleties of controversy and consensus in commercial broadcasting. To provide channels for Nationwide members to hear things about the world in which they lived (which they could not hear elsewhere on the air) The Peoples Broadcasting Corporation of Columbus, Ohio, was set up, with two radio stations in Ohio, one in New Jersey, one in West Virginia, another in South Dakota, and a TV station in Iowa.

As attested to in a recent statement before the FCC by Herbert E. Evans, president of Peoples Broadcasting, the six stations operate on a fairly high public service level and make money at the same time. To Mr. Lincoln, however, what distinguishes their output from that of their ordinary commercial competitors is not significant enough. Currently, Nationwide is sponsoring a limited series of CBS documentary radio programs called "The Hidden Revolution." It is an outstanding effort to use radio in some depth to awaken listeners to responsible concern about the great public issues of our time.

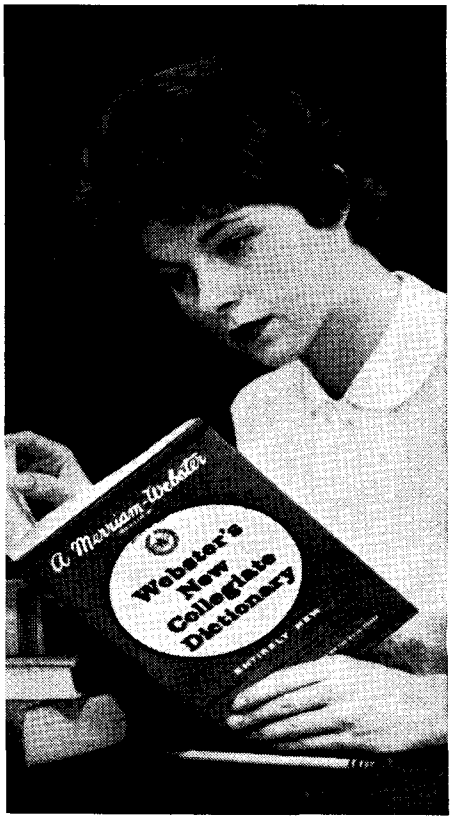
The experiment's beginnings were too heavily weighted in the direction of creating an acceptable "brand image" of Nationwide Insurance, rather than toward measuring the effectiveness of information flow and attitude response. Nevertheless, "The Hidden Revolution" represents a mountaintop in contemporary radio, looming high above the general valleys of outrage and trivia. If communications are the most important thing today (as feed and fertilizers were thirty years ago), Mr. Lincoln still believes that owning a piece of the machinery is the answer. He has already worked out a legal way in which the Peoples Broadcasting stations can individually sell shares to the public (with 5 per cent the limit for any individual). Once the people own the stations in fact and not merely in fancy, they can be encouraged to take an active interest in policy and programs.

His handful of stations is merely the beginning. Mr. Lincoln (who looks and talks like a land-grant college extension specialist in agriculture) envisions a chain of radio stations in which co-operative members who care about such things can talk to each other and their neighbors as intelligent human beings about the nature and the meaning of the revolution whose agony and challenge constitute our daily bread.

—ROBERT LEWIS SHAYON.

Two weeks ago, *Saturday Review* published an article on "The Serious Side of Steve Allen" by Robert Lewis Shayon. The article called attention to a special feature planned by Mr. Allen on criminal punishment in modern society. It was to be a serious discussion based on the ideas of great thinkers in history. Last week, the editors were informed by Mr. Allen that he had just received legal notification from the National Broadcasting Company that he was "not contractually free" to proceed with the program as planned. The editors are sorry that the article may have created great, but unwarranted, expectations.

Teen-agers: the search for assurance



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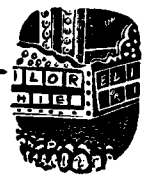

SR GOES TO THE MOVIES

Season in the Sun

DILIGENT New Yorkers are currently enjoying the privilege of serving as guinea pigs in a unique experiment. "A Season of Japanese Films" has been installed in one of the leading New York art houses by Thomas J. Brandon, an enterprising distributor, with new pictures opening every week or ten days. Mr. Brandon's plan is to bring back later those that prove most successful in their first engagement, as well as to book them around the country. In this way, he has managed to expose more films from Japan in two months than have found their way into our theatres in the past ten years. It has been a rewarding experience, not because all the selections were great, but because at last we have been able to catch a glimpse of Japan as it is today (at least, as reflected on film) and not as it presumably looked in the fourteenth century. Best of all, it has given us a chance to see some contemporary works by Akira Kurosawa, one of Japan's – and the world's – great film makers.

It was Kurosawa, of course, who opened up Japan for us in the first place, cinematically speaking. His "Rashomon," entered at the last minute in the Venice Film Festival of 1951, won international attention for an industry that had hitherto been ignored even by connoisseurs. But "Rashomon," for all its daringly modern treatment, was a costume drama; and distributors, with notably few exceptions, sought out additional Samurai tales when they bought a Japanese film for American audiences. Kurosawa himself, although a prolific director, was seen here only once more until the present cycle, and that in the Western-style, action-packed "Magnificent Seven," another costume picture. In the past few weeks, on the other hand, three of his films have been screened (and a fourth previewed,) of which only one, **"The Men Who Tread on the Tiger's Tail,"** could be classed as a costume drama. It is, in fact, a *parody* of the Samurai films—and has enjoyed the dubious distinction of having been banned by both the Japanese High Command and the Occupation authorities.

"To Live" ("Ikiru"), however, is to this viewer Kurosawa's most notable achievement in a long line of masterpieces. Deceptively simple at the outset, it seems to be merely the story of an aging bureaucrat in an obscure governmental post who, on learning that he is soon to die of cancer, determines to squander his remaining months on living. He cuts off his leeching family, finds a youthful companion, tastes the pleasures of the flesh, then discovers that the only real satisfaction comes from doing properly the job for which he is being paid. Rather than rubber-stamp a petition for a playground in a poor neighborhood, he determines to see that it is built.

And when it is finished, he dies, alone and contented on one of his playground swings as the snow falls gently in the gathering dusk.

But the film does not end here. The old man is buried; and as his family, friends, and the officials from his bureau gather to do the corpse ritual honor, Kurosawa slips into flashback. Each of the mourners remembers the life as he knew it. The obscure death motivates a harsh, but often touchin cross section of modern Japan. perhaps most typical of Kurosaw there is no sentimental suggesti the film's end that everyone is a little bit better for having kno the man.

INEVITABLY, today Kurosawa must be compared to Ingmar Bergman. Not that there is any particular spiritual affinity between the mystic Swede and the hyper-realistic Japanese. (Indeed, so far as film *style* goes, Kurosawa rather strikingly resembles our own John Huston.) But Bergman has emerged as the symbol of the individualist director, the complete film maker who originates a story that is meaningful to him and illuminates it through his own special handling of the camera and sound track. Kurosawa is no less personal, even to the extent of building, like Bergman, his own stock company of actors – notably Takashi Shimura and Toshiro Mifune –and working, when possible, with a sympathetic cameraman, Takeo Ito.

Kurosawa, Bergman, India's Satyaji Ray, de Sica, Fellini—the list is not a long one, of these men who create films to their own vision of life and art. This provides all the more reason, therefore, to seek out each of their works as they come along.

—ARTHUR KNIGHT.

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Camus

Continued from page 21

pathies of the author, although for opposite reasons. But, again like Meursault, he exceeded certain limits: while he was right in rebelling, in sparing the children of the Grand Duke, and in rejecting Stepan's rigorous logic, his holding to the belief that murder can be legitimate turns his friends into fanatics and paves the way for wholesale political murders.

"L'été" ("Summer") was published in 1954, although the various lyrical essays in this collection had been written over a period of years (several are included in the American edition of "The Myth of Sisyphus and Other Essays"). They recapture the spirit of "Noces" and deserve to be read more widely than they have been. Among them, "La Mer au plus près" ("The Sea Close-hauled," 1953) is a true prose-poem, ending with a poignant sentence to which Camus's death has given an ominous ring: "I have always felt as though riding on high seas, threatened, in the midst of regal bliss."

"The Fall" (1956) is the ironical counterpart of "The Stranger." If Meursault was too much on the side of nature, the false prophet of this novel is too much on the side of contemporary man. Complete immersion in our society's mythology, including especially the mythology of guilt, constitutes Clamence's true crime. Much more complex than any of his other works, this is perhaps Camus's aesthetic masterpiece. It is also the one where humor begins to play a small but significant part. This vein Camus might have intended to explore to a greater extent in the future. Artistically not far behind, the short stories of "Exile and the Kingdom" (1957) fall into both categories.

CAMUS's two major non-lyrical essays, "The Myth of Sisyphus" (1942) and "The Rebel" (1951), are so personal in nature that one is tempted to include them among his creative works. Certainly, nothing could be more confusing than trying to read them as systematic philosophical studies; although a one-time student of philosophy, Camus was no philosopher in the sense that Whitehead was. While obviously stressing different values, his essays partake of the same nature as those of Emerson, who once said that he was "born a poet."

Ideas and attitudes endure only when cast into lasting shape. Camus has said little that was not already being said in the days of ancient Greece; little that could not also be found in the books of a number of other writers today. The ideas Camus expressed, however, had not only been deeply experienced, but painstakingly molded into novels, short stories, plays, and lyrical essays that are undoubtedly significant works of art. As the great classical writers had done, he achieved a nearly perfect harmony between the point of view on life he suggested and the literary devices he used to convey it to his readers. Each word, each punctuation sign, belongs exactly where it is and carries its share of significance. What matters also, of course, is that this point of view be meaningful within the existing historical framework; the wide response Camus's books and articles have evoked is ample testimony that this is so.

He opposed the forces of disintegration at work in our society. He was thus led to take a stand against all forms of nihilism, fanaticism, and totalitarianism; against the belief that the end justifies the means, that violence can ever be fully legitimate. (He readily admitted that violence is sometimes unavoidable, but that is a very different matter.) He added his name to the constellation of those who, from Voltaire to Koestler, have spoken against capital punishment.

Such positions, however, are negative. On the positive side he could merely affirm the need for sincerity and understanding, a belief in the golden mean, the reality of the brotherhood of man. This seems like very little, and it is a sad commentary on the mores of our time that Camus's ideas have frequently been called utopian. It must have been one of the big disappointments in his life that so few would listen to his counsel of moderation in the war that has torn his native Algeria. The story of "The Guest," in "Exile and the Kingdom," pathetically symbolizes his lonely position with respect to this land he loved, but where he had gradually become an exile and a stranger.

He never sank into despair because, from the outset, he held only very limited and reasonable hopes for the future. But when even these hopes were dimmed, when fame brought enemies and misunderstandings, when worldwide bloodshed increased concern for mankind in the oversensitive individual he was, one marvels that, like Sisyphus, he could still, at intervals, manage to be happy.

Justin O'Brien, who has translated a number of Camus's works, and Leon S. Roudiez, author of numerous studies of Camus, are both professors of French at Columbia University. They recently gave a graduate colloquium on Camus.

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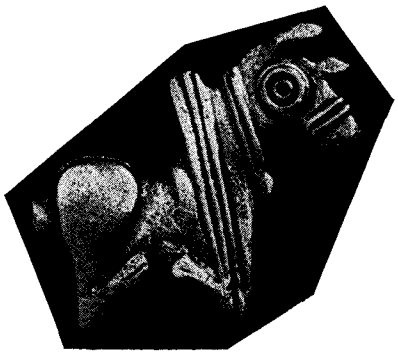

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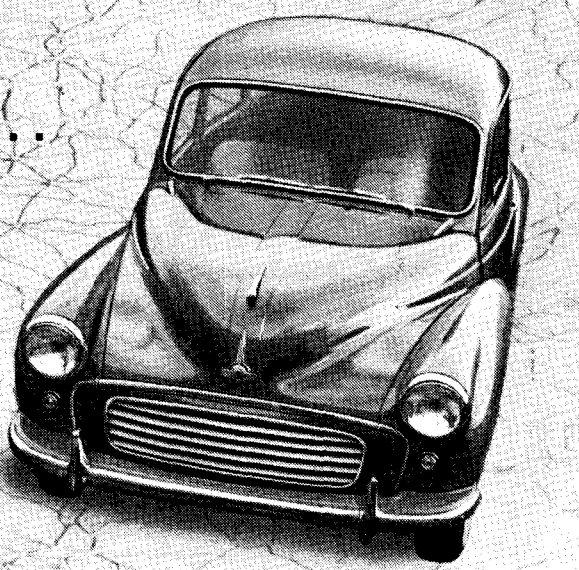

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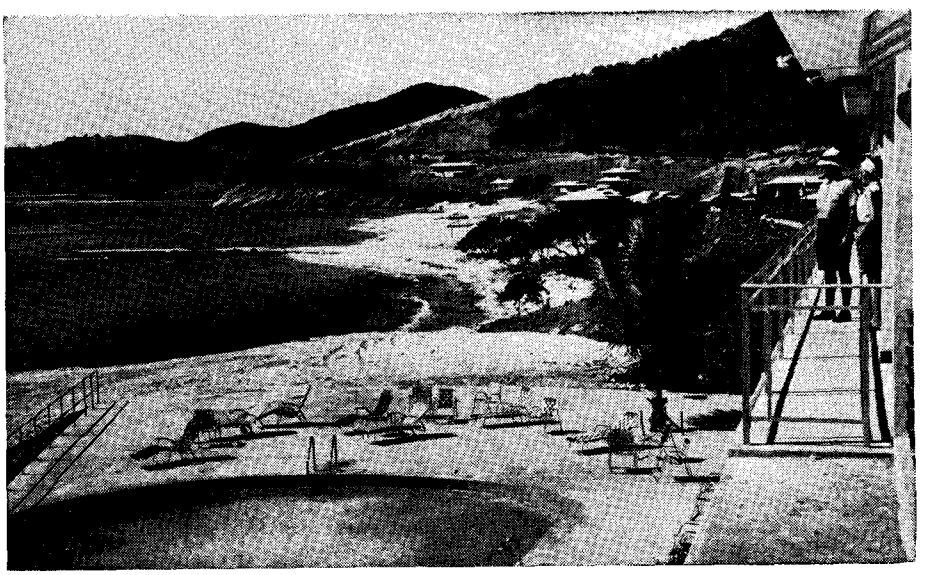
HAVING stood two months or so ago on the southwestern point of Europe on hallowed ground trod in other years by the space explorers of their day, Vasco da Gama, Ferdinand Magellan, and Henry the Navigator, I found myself, only a short time afterwards, standing on the easternmost point of the United States, basking in the sun-swept eighty-degree atmosphere. The southwesterly tip of Europe, chilled as it was, and buffeted by Atlantic winds, is in Portugal, whereas the most easterly point in the United States is the most easterly tip of St. Croix, one of the Virgin Islands, a place whose acreage is fraught with such names as Upper Love, Lower Love (Jealousy is just to the east), Slob, Humbug, and Jerusalem.

There is very little of historical note that I can tell you about the most easterly point of the United States, except that not far away from it a pair of wine and feather merchants named, respectively, Alexis Lichine and Claude Philippe hold a gorgeous stretch of beach called Jack Bay, bought for a song nine years ago, and that next door a posse of ridge runners from the Carolinas has just opened a large and noteworthy resort called Grapetree Bay.

Since there is no road into Jack Bay and one has to be a goat to get to it, I can only say that it is handsome to look at and, I hear, splendid to swim in. I anticipate that M. Lichine, who grows, imports, and gives his personal seal of approval to wines, and his sidekick M. Philippe, formerly known as Philippe of the Waldorf and, since his new association, as Philippe of the Zeckendorf (after a new hotel being built in New York), stand to make a tidy fistful someday. As for Grapetree Bay, however, it is, after some false and abortive starts, at last a going concern with thirty-five rentable villas all strung out along a mile of beach. Twenty-seven of the houses are privately owned and the rest are still for sale. All, however, are divided into separate apartments which can be rented when the owner is not in residence. As a matter of fact the owners, each of whom is awarded a blue blazer complete with a Grapetree insignia over the breast pocket, is specifically enjoined from using his own abode more than thirty days in winter and sixty days in summer. Aside from figuring in the profit of the rentals, the blue-jacketed *seigneurs* also are permitted a discount on such meals as they may eat in Grapetree's handsome main lodge, which is decked out with Danish furniture, a swimming pool at the edge of the sea, a Carolina chef, and some imported Carolina bellhops. The bellmen are dressed in blue Bermuda shorts, long blue socks, and white British-bobby-shaped pith helmets bought from Cavanaugh's in New York from a stock originally intended for British service in India during the last century.

The food, served on Danish teak in an enclosed dining room looking out to sea, is quite good by Caribbean



Grapetree Bay and helmeted bellhop—Jealousy is just to the east.

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standards, and is served with knowledgeable dispatch by a Puerto Rican staff recruited from the advanced hotels of that island. Grapetree's move in that direction marks a trend in the tropical isles toward the use of imported labor. Whereas it may not benefit island economy, I cannot say I blame the hotels. Travelers willing to pay anywhere from $44 to $52 for a room and two meals a day, which is the going rate at Grapetree this season, have a right to expect better than the whimsical service so standard in the Caribbean. I have noticed that some places in Bermuda are following the same course.

At $52 the day, Grapetree guests get a room with convertible studio couches and a full-sized kitchenette. Although the hotel doesn't want any guest meals cooked on the ranges, it is considering installing the system I refer to as the Las Brisas plan—stocking the cabinets with half-bottles of liquor and the ice boxes with soft drinks and beer, and charging them off to the guests as used. Las Brisas, a resort in Acapulco recently acquired by Hilton Hotels, inaugurated that splendid idea when it first opened under private ownership a few years ago. Its plan also called for free fruit in the ice box and hot rolls and a thermos pitcher of coffee delivered to the porch each morning. It is a great convenience to late-rising guests and to the kitchen staff, which doesn't have to mess with eggs, bacon, and flapjacks all cooked to order. I also suspect it saves some money in the larder.

Perhaps the greatest advantage of Grapetree's layout is the privacy and seclusion inspired by its generous use of space. To connect its far-flung operations it is importing twenty-five small cars which will rent at $10 a day; four Volkswagen buses; an airline limousine bus to connect with the airport, which is seventeen miles away; a six-passenger golf cart with a fringed top; and a pair of motorcycles to give wheels to room service.

Grapetree began years back with the financial blessing of Fairleigh Dickinson, Jr., head of a medical supply company, who pumped over a million and

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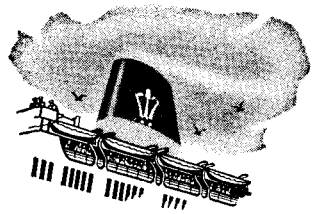

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a half dollars into it take root. Among the promotional gambits used was a full-page color ad inserted in a national travel monthly at least a year before the hotel was ready. Further funds have since been transfused from the exchequer of S. J. Silverman of the Consolidated Cigar Co. and Sterling Pile of Shell Oil. The new manager is a young dynamo named Ralph Breshears, late of the Sapphire Valley Inn and Golf Club, a pleasureland sixty miles from Asheville. All these gents are not only interested in attracting guests, but they hope to attract home builders as well. Aside from the eight houses still for sale, there are 320 acres to be sold, with beachfront lots going for $10,000 to $15,000 and inland sites at about $5,000. The cost of planting a house on top of that can be anywhere from $25,000 to $50,000.

The Grapetree brain trust will also operate the new St. Croix Beach Hotel just down the shore line, which has been financed by Robert Morrow, the

entrepeneur of the Morrow nut houses that are sprinkled around the nation. These two ventures mark the increase of beds on St. Croix from 590 last year to 1,000. Among the new innkeepers on the island is Laurence Rockefeller, who last November bought Estate Good Hope, a charming establishment built by Ford Bond and opened in 1958. Since it has a mere fourteen suites, albeit gorgeously decorated, I was rather perplexed by Mr. Rockefeller's purchase. (He already owns, as I'm sure everybody in the class knows by now, Caneel Bay Plantation in St. John, V. I., and Dorado in Puerto Rico). However, when I asked a Rockefeller aide why Laurence bought the place, the loquacious fellow told me, "Good investment." I quote his statement in its entirety. Doubtless Mr. R. needs the income which will be derived from charging the guests $60 a day during the winter and early spring and $38 during the low season. These figures are for two in a suite eating three squares a day. Right here and now I commend Mr. Rockefeller for not succumbing to that hateful practice of pegging rates at the so-called modified American plan, a system being adopted more and more by hotels located scores of

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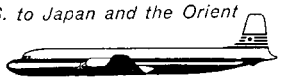

miles from the nearest lunch counter. The idea was originally invented to give guests an opportunity to eat away from the hotel at midday but lately it has been adopted by hoteliers who believe they will lure the public with what looks at first glance like a bargain price.

Next door, the old, established Estate Carlton, spread over a great 650-acre expanse, has been pruning and preening, now has a big pool with ten new rooms running around it. Estate Carlton is in essence a small, 120-bed hotel built around the ruins of the slave house of the sugar plantation that once flourished here. Hotel guests and home owners who live on the property gather in the evenings in a big, gay lounge, and dance on a terrace alongside the tennis court. The old windmill is now a shop and much of the acreage is a 3,500-yard golf course with the private *casas* sprinkled around the links.

In Christiansted, St. Croix's metropolis, the slick-paper magazine photographer Wendy Hilty has bought most of a town block, and has opened the King Christian Hotel with a charming restaurant overlooking his own marina. He has eleven housekeeping apartments decorated with rugs from Dominica and photographs from his own collection. There is even a darkroom for rent.

HISTORY is just down the block at Christiansted's lovely old fort with its red walls, its white, arched walks, its piles of cannon balls. From its ramparts where old cannon point seaward, visitors can look off to the rocks covered with Kelly-green moss, to the white gulls that flap over the Hotel-on-the-Cay, an inn reachable by rowboat, to the big puffy Caribbean clouds and to the island sloops as they cut out from the snug harbor at Christiansted bound for out-island ports. Chickens strut the walkways of the old fort, which is steeped in the memories of the French and the Danes, two of the seven peoples whose flags which have flown over St. Croix. A red flamboyant tree grows in the courtyard, its long pods waiting to explode into brilliant blossoms.

Fearful that the Germans would take the harbor in the neighboring isle of St. Thomas during World War I and use it for a submarine base, the United States once more sought to buy the islands from Denmark. The Danes had turned down an offer of $7.5 million for St. Thomas and St. John in 1867, and had rejected another offer of $5 million for all three islands in 1902. The Danish government acceded to the 1917 bid and the islands were turned over to the U.S. for $25 million. At that sum the real estate changed hands

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at $295 an acre, a considerable increase over the purchase price of the Alaska Territory which we bought from Russia at two cents an acre. Nowadays, home site acres on St. Croix change hands at anywhere from $800 to $3,000, and more for a plot washed by the sea and girt by a beach.

Coming soon is a new airport to help relieve the hopeless tangle that surrounds Alexander Hamilton Airport at plane time these days. (The hardware store where Hamilton worked as a boy is still in business on King Street.) Pan American has already begun direct service from New York—using DC-6Bs, making the run down from New York in about six and a half hours, then continuing onward to Trinidad. Service via San Juan and St. Thomas is a virtual monopoly held by Caribair. Its counter at the Caribe Hilton in San Juan is a lackadaisical bureau which closes for a long midday siesta, chews up the precious vacation hours of its clients in a tedious queue which jams the counters, puts up its flight signs in San Juan's snappy airport in scratchy pencil, manages to lose reservations in its hopeless operation in St. Thomas. Although its planes are clean and its in-flight service is efficient, its ground operations are so cumbersome that despite the countless pleasures of the Virgin Islands, getting there is none of the fun.

—Horace Sutton.

B 52's

By Arnold Kenseth

AGAINST summer, the leaf-lovely wide and lively trees,
The bird songs wild and tanager, the saint's walk,
And the sermon where the brown sparrows toss and talk;
Against the field's burn of hay and mowers, the degrees
Of meadow upon meadow rising and running far and away;
Against all this, against lovers and the heart's day,
Against daybreak and daylight and holy delight,

They have instrumented death, under and overhead.

I am filtered through by the ooze.
I smell their blind eyes
Touch the child sleeping who does not know.
Like blue flies
They hover against summer.
They lean over and touch the rose dead.

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ISLAND RETREATS

"I SHALL RETURN yearly when the almonds blossom." Such was the message that Honorat the hermit sent his sister, Marguerite, in the fourth century A.D.; and here lies the legend, reaching out like a causeway, which links the two Iles de Lérins that bear their names. For Marguerite and her community of nuns "besought the Lord" and their prayers were answered; in honor of her brother, the almonds blossomed every month.

Both saints had turned their backs upon the world; and likewise today both islands offer retreats from the busy beaches of the French Riviera. On one a notice forbids camping, and on the other a notice asks visitors to observe such modesty as befits holy ground. There is a significant difference between these two notices. The first is municipal and comes from the Mayor of Cannes; the second is religious and comes from the Abbot of the Cistercians.

Vedettes travel over daily from the mainland, arriving twenty minutes later at Sainte-Marguerite. Close to the landing stage, buried in the trees, is a small hamlet. Here there are two restaurants of moderate size, of which the best and most expensive is Chez Eugène, offering a four-course meal for 1,200 francs. As an alternative there is a place that serves sandwiches, beer, and coffee. There are no shops, no post office, no roads—and only one other café, Ruffo's, where occasionally there is open-air dancing.

The boats can carry up to 180 passengers, and within minutes of their arrival each new load of visitors is lost amid the five miles of pine forest. These sudden vanishings of groups and stray figures recall atmospherically, if not geographically, the mysterious world of Barrie's "Mary Rose"; and again there are echoes of Barrie's art in the disembodied shouts, speeches, and sound of cannon which nightly fill the castle citadel during the season of "Son et Lumière." The drama which they enact (in its original setting) is the story of "The Man in the Iron Mask." Yet when it is over the entire pageant proves to have been the work of one operator whose vast switchboard controls the voices of forty actors and two massed bands and who, at the touch of a button, can dissolve the battlements in flame, or restore to the cliff face its tremendous height, thus serving to remind spectators of Marshall Bazaine's perilous descent by rope after he had been imprisoned "for feeble leadership" at Metz.

On the southern shore of Saint-Honorat stand the ruins of a castle

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that was once a monastery. Protected on three sides by the sea, it typifies the medieval conception of the church as a fortress. Externally the appearance is completely military, with its slit windows, portcullis, and impregnable walls; inside, with its four galleries built round a courtyard, there is a hint of the Moorish house. After 1788 and the secularization of the monasteries, it passed into the hands of the government and was used as a center for training soldiers during the Napoleonic wars; then in 1859 Pelletier Island, as it was then known, was brought back by the clergy and rechristened Saint-Honorat. The chateau-fort had fallen into disrepair and a new monastery was built in the shadows of the old. Yet it is from the crumbling tower of the old that the best vision of the Iles de Lérins can be had.

Shallow ridges in the sea show how the islands were originally no more than reefs attached to the mainland, or "floating flower-beds," as one guidebook describes them. From the tower, on a clear day, both these impressions become emphasized, since everywhere the pattern of the greater land formations is reflected in the smaller —in the scattered groups of rocks whose drier promontories sprout with a sun-tanned, salt-whipped bramble. Immediately below, fields stretch in rotation around the new abbey buildings—a flat perspective of colors meeting as on a map: the yellowing green of the wheatlands cut by the paths worn into the sharp red soil; the herb gardens from whose thirty-five varieties is distilled the famous liqueur, Lerina. For in Roman days such was the name of this island.

Sainte-Marguerite remains almost as wild as when the first hermit put foot upon its snake-infested shores. Later Saint Patrick received part of his education on Saint-Honorat.

Such forestry as has been carried out on Sainte-Marguerite has merely been sufficient to ensure that a natural wildness does not become a wilderness; and the results of this policy can best be experienced during a winter holiday when the mistral blows, lashing the sea into a fury and felling pines by the score. For then the island shows its other face, and its seemingly idyllic peace is replaced by a savage eeriness; this is the world of Mary Rose, of which the summer had given intimations. For now dead tree trunks assume the visages of birds of prey, and the scimitar-shaped leaves of the eucalyptus grove carry memories of former Saracen invaders who martyred all they found.

—Neville Braybrooke.

Education

Continued from page 29

teen- and fourteen-year-olds who are assigned to the fourth floor of their junior high school building.

Frustration comes when a child mutters, "Teach me to read, will ya?" and there is no time for him because there are thirty others. The anger comes when one youth, already too far gone for classroom saving, sets off the others who a moment ago were struggling to become interested in learning. Anger comes too when certain fellow teachers, having let themselves become too involved with their work, and having been beaten by the surrounding walls they have tried desperately to confront and challenge, have become soured and cynical because that is the only protection they have against the acceptance of defeat. Bitterness comes when administrative detail gets in the way of the class-teacher relationship, smashing an empathy which had taken a month in the building. No wonder then that Allen himself found it necessary to give out "busy work," which he knew did no more than keep them quiet and out of trouble.

Allen saw clearly, if he discovered anything at all, that he was not qualified by his "teacher-training" to offer more than a modicum of help. Nor are there many teachers equipped with the knowledge, the training, the strength and, above all, the hunger required. To those that do exist, Mr. Allen dedicates his book.

"Undercover Teacher" has trouble fixing the blame for this situation. In its pages one feels that the author is pointing at school administrators, at some of the teachers, at the Board of Education; but the finger is weak. Finally, the book speaks of something called the "community." Its answers are vague, even when they attempt to be specific, *because Mr. Allen has tried to make them in the last chapter of the book.* But this is not Allen's fault.

It is the fault of a fault-finding society which has built a sweet image of itself with self-righteous bricks, each of us absolving himself with that same clay finger we cannot accept as our own. It is the fault of our predisposition for giving over to experts only the burden of our troubles, without trusting them, or helping them, or even making an attempt to see reality behind the fancy picture of the way we think things should be done. The classroom teacher can only wish that more reporters, more parents, more politicians more philosophers, more educators and theorists would submit to forty-three days of actual teaching. If that is too much to hope for, then the sip that "Undercover Teacher" provides may indicate what it must be like to drink a pitcher full.

Your Literary I. Q.

Conducted by John T. Winterich

FOCUS ON FAUST

The Faust legend has turned up in almost every conceivable artistic form from tragic drama to comic novel. Here are a dozen of these variants rounded up by Robb McKenzie of Newark, New Jersey, who asks you to reunite them with their parents. Answers on page 55.

1. "The Damnation of Faust"	( ) Benét
2. "The Devil and Daniel Webster"	( ) Berlioz
3. "Dr. Faustus"	( ) Boito
4. "Faust"	( ) Byron
5. "A Faust Overture"	( ) Calderon
6. "A Faust Symphony"	( ) Goethe
7. "Manfred"	( ) Liszt
8. "Mefistofele"	( ) Mann
9. "Scenes from Goethe's 'Faust' "	( ) Marlowe
10. "The Tragical History of Dr. Faustus"	( ) Schumann
11. "The Wonder-working Magician"	( ) Wagner
12. "The Year the Yankees Lost the Pennant"	( ) Wallopp

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Well, not *really* backwards. That's just said figuratively. And that photograph above isn't really them. It's posed by professional models. Mr. & Mrs. Corlis aren't in it at all. They're down at Berlitz . . . learning to speak French.

To begin at the beginning we'd have to go back to the day the Corlises first decided to combine business with pleasure and visit France. It was a very exciting day indeed. Mr. Corlis' promotion came through and he hurried right home, his new paycheck in one hand, travel folders in the other.

The trip was wonderful; the most enjoyable few days they'd had in years. And the day they put in at Le Havre the air was clear, the sun was shining and their spirits were soaring. Everything was fine—except for the language that the people were speaking. The Corlises were soon to discover that it was French, the native language of France and the one item they had overlooked in making their plans.

They had a nice enough time overseas because France is great and how wrong can you go even if you don't know the language. But they could have enjoyed it so much more had they only devoted some time to learning to speak French.

The Corlises are not as odd as they may seem. For at Berlitz we have been unearthing a strange but totally true fact. *More people come to us after they have returned from abroad than come to us before they depart.* It is an interesting item and we can only guess at the reasons. First: we assume that they all realize that they could have derived more pleasure from their jaunt had they learned the language before leaving. Second: we expect that they plan to return abroad and do not want to make the same mistake twice. And third: they may have taken back home with them a menu or two that they'd like to understand a little better.

Whatever their reasons, we are always glad to see people come to us to learn a new language . . . for we can teach them faster, more inexpensively and more enjoyably than anyone else. Our graduates number over ten and a half million. And our "Berlitz Method" is world-renowned. We could go on and on like this, enumerating the various reasons why individuals and corporations choose to learn through the "Berlitz Method," but that's getting away from the subject of Mr. & Mrs. Walter Corlis.

As we stated earlier, they're happily learning French at Berlitz. Their instructor is a native of France and they are learning proper accents as well as the customs of the land. They are learning to "think" in French as well as to "speak" in French. And the entire process is absolutely painless. No unnecessary grammar rules, no tedious drills. They are planning to go to France again someday and when they do they will be prepared.

. . . And so will the couple in the above photograph. They are Mr. & Mrs. George Perkinson. They are professional models, true, and when we hired them for this photograph they were planning to leave for Spain without learning the language first. But by the time you read this, the Perkinsons will be well on their way toward learning Spanish a la Berlitz. Pretty good typecasting, no?

If you are pointing your feet abroad may we suggest that the first few steps you take be in our direction. Our schools are listed on the opposite page and, very probably, there is one near you. Drop by when you have a chance—an informal chat with a Berlitz instructor might well convince you that you can better enjoy that overseas voyage if you *first* learn the language of the land you'll be visiting. If nothing else, you will learn to say, in the proper accent, the correct foreign translations of such important phrases as: "I am carrying no contraband," "I didn't order bluefish," "Which way to the American Consulate?" . . . and others.

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Engineer of Time's Moving Train

"Education and Moral Wisdom," by George N. Shuster *(Harper. 146 pp. $3.50), is comprised of thirteen essays occasioned by specific educational enterprises. They are evaluated for their underlying philosophy by Howard Mumford Jones, professor of English at Harvard for more than two decades and the author of an unusually large variety of cultural studies.*

By Howard Mumford Jones

THESE revelations of a distinguished educational philosopher come unfortunately at the close of Dr. Shuster's presidential career at Hunter College. The most Emersonian of Catholics and the most catholic of college presidents, Dr. Shuster believes the finest service he can render his church is candor and the best thing he can bring to his college is culture. The address "On Catholic Education" (1958), here reprinted, is an excellent critique; and the essay "On the Administration of a Municipal College" not only informs even the educational specialist but also brings wit into the service of dialectic.

I have called Dr. Shuster an Emersonian. Consider the pungency and insight of such a passage as this:

> We are such stuff as dreams are made of. But not quite. We write letters on a page which has been lettered a thousand times before. Our most spectacular originality is only a palimpsest. Yet, unless the letters spell out certain words, the result is agony. It is no good trying to derive the basic norms of conduct from the climate, the stars, or folk taboos. If you kill, the man is dead and blood is on your hands.

The temptation of the rhetorician is to mask sentimentality as figure, and Dr. Shuster does not always avoid this error:

> And I say to the faculty also, with gratitude to them for having come today, that this is also an hour when we might well think with renewed affirmation of that dedication of heart and mind which we first vowed when we girt our loins, took staffs in our hands, and started out on the starlit road.

This is tired writing, and "started out on the starlit road" is a wide phrase. But our author seldom sinks into bathos, and I cite the sentence because of its happy rarity. A president who can boldly proclaim that "the four-quarter college is an act of surrender to bookishness, from which no possible good can come" will not linger long with banausic tropes.

The title expresses the contents of the book, yet I wish the title were otherwise. Moralist is one thing in English, another thing in French; and Dr. Shuster is a moralist in the Continental meaning of the word. His title is likely to be misinterpreted by yearning parents as didacticism. Nothing can be farther from Dr. Shuster's philosophy. Does not the pale cast of boredom, he asks, too often becloud our concern with the hundred best books? Even though he remarks that "a humanism which assumes permanent values without positing Permanent Value seems to me aping a player who moves chessmen about a board without realizing that there is such a thing as a game of chess," Dr. Shuster does not insist we shall all play his kind of chess, whatever danger he scents in the philosophical pluralism of the age.

The great teachers, he writes, have genuine affection for the past, and this affection appeals to youth because only "truth flowering in affection" is medicinal for our self-hatred. Though the phrase touches on the sentimental, the doctrine does not. "We never really learn to any other tune than talking," writes Dr. Shuster in a phrase reminiscent of Robert Frost; yet recitation and dialogue are not enough. "Education is in part the preservation not merely of what has been learned but also of the tradition, the methods, of learning"; and the truth that even the best colleges "will normally be busy with things thought rather than with man thinking" preserves us from the fallacies of self-expression. When their campus days are over, writes Dr. Shuster, who wisely marries the vocational and the general, our students want to board the moving train of their time. Vocational desire is not an enemy to liberal education, but it does brake the anarchy of general courses.

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DUTTON

Academic Nay to Reform by the Lay

"The Future of Public Education," by Myron Lieberman *(University of Chicago Press. 294 pp. $5), attacks the structure and organization of the teaching profession. Paul Woodring is educational advisor for The Ford Foundation.*

By Paul Woodring

IN RECENT years the most popular proposals for educational reform have stressed the importance of lay opinion and community action. The Conant Report is addressed to "interested citizens" rather than to teachers. The emphasis of the Better Schools organization was upon informed public opinion, and the Council for Basic Education urges us to throw out the "educationists" or at least to reduce their power. Beardsley Ruml, in his "Memo to a College Trustee," contends that faculties have demonstrated their inability to construct a sound curriculum and that lay boards should accept more responsibility for what goes on in the college.

In "The Future of Public Education," Myron Lieberman calls for a sharp reversal of this trend. He holds that "appeals to 'the public' to solve the problems of education . . . ordinarily result in more harm than good to the cause of public education" and that "the basic educational reforms needed in the United States will have to be initiated and carried out by the teachers themselves," working through strong professional organizations. He is convinced that "local control of education has clearly outlived its usefulness . . . and must give way to a system of educational controls in which local communities play ceremonial rather than policy-making roles."

Lieberman is not complacent about the present state of education and concedes at the outset that our schools are not nearly as effective as most people, including teachers, think them to be. He attributes this ineffectiveness to the "anachronistic and dysfunctional power structure" of public education.

His informed analysis of the components of this structure (professional and scholarly organizations, school boards, law-making bodies, teacher education institutions, and foundations) makes "The Future of Public Education" both unique and important. The power structure of our vast educational enterprise has never before been critically analyzed, and most educators have been reluctant to admit that a power structure exists. That it does exist, and must, is Lieberman's thesis; that it is largely ineffective is his most important conclusion. He has some harsh things to say about the National Education Association, the American Federation of Teachers, and the American Association of University Professors. In a profession often stifled by togetherness such heresy is refreshing.

Lieberman's criticism of these or-

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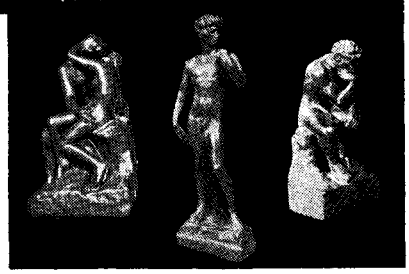

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ganizations is not that they are leading us astray, however, but that they are too weak and ineffective to lead us anywhere. He proposes stronger national organizations that would control entry into the teaching profession and provide a large measure of control over the schools. Membership would be compulsory and dues collected by a check-off system.

THIS proposal will surely stir up a major storm. Its acceptance would, indeed, result in a more powerful profession and would enhance the bargaining position of teachers but whether it would lead to better education is quite another matter. Anyone who has tried to bring about reforms in the schools will challenge the judgment that present educational organizations are weak; in a negative sense, at least, they are enormously powerful now. They have blocked efforts to establish merit pay for teachers and many other reforms which Lieberman himself recommends. It is true that resistance to change is not leadership, but a stronger organization, with no change in philosophy, would have still greater power to resist change, and a tightly organized profession would be likely to be more concerned with the welfare of its members than with public service.

Lieberman is sharply critical of educational theorists (including this reviewer) who have taken the position that the most important problems in education are philosophical: that before we can decide how to operate the schools we must first decide upon their goals. But he does not refute this proposition; he merely waves it aside and asserts that organizational structure must come first, overlooking the fact that a stronger professional organization, if it lacked a sound philosophy, might merely lead us faster in the wrong direction.

Perhaps the real trouble is that the book is mistitled. If it is accepted as a book about "The Future of Public Education" its failure to grapple with the problem of the goals of education makes it dangerously incomplete. If we grant that it is really a book about the structure and organization of the teaching profession, Lieberman has done a thorough, albeit controversial, job.

In spite of its polemical nature—or perhaps because of it—this will be an influential book, particularly within the profession, where many teachers share the author's discontent with the present educational leadership.

LITERARY I.Q. ANSWERS

Column Two should read: 2, 1, 8, 7, 11, 4, 6, 3, 10, 9, 5, 12.

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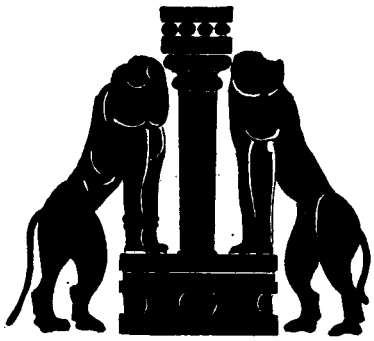

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Tools for Teaching

Continued from page 34

put the emphasis on what happens inside the student rather than what happens outside the student. The spotlight has been on learning rather than on teaching.

Learning is an acquired skill. People learn to learn just as surely as they learn to talk or walk. The realization of this simple fact and its application in educational planning would bring far-reaching changes to our schools and colleges.

Today, in most schools and colleges, the teacher maintains the responsibility and initiative for the student's learning process. Students travel a road where records of attendance, grades, and course credits become the statistical mile-posts of progress. The student frequently doesn't know where he is going, why he is on the educational trip, or where he is when he arrives on graduation day.

Such a system requires that the teacher always do things to and for the student. The teacher becomes a sort of intellectual crutch. If the emphasis were shifted, the student would be guided as rapidly as possible toward a system of intellectual self-propulsion. This would produce the greatest latent teaching talent in the nation—the students themselves.

The modern teacher in the schools is a combination clerk, secretary, baby sitter, and professional worker. In the teaching staff, there is very little differentiation of function. High professional competence is wasted on chores which could be performed by persons of much less training and experience.

Moving beyond high school, to the level of higher education, colleges and universities have the function of creating new knowledge, as well as helping students develop competence with existing knowledge.

Yet here again there is very little distinction in function for the great majority of faculty members. Like their counterparts in the schools, professors perform many functions that might well be assigned to individuals with less specialized training. In the academic community, teaching is undervalued and research productivity is given highest recognition in promotion and remuneration.

Two major changes need to be made in the concept of the teacher's job and his approach to it.

First, teaching as a profession should be distinguished from the mere process of voicing subject matter or ideas that someone else has packaged and distributed in some media of communication. The teacher must become a scientist and practitioner in human learning and development. His professional training must become no less rigorous than that of the physician; the practice of his profession, no less systematic. His use of modern technology and his responsibility for keeping up to date in his profession are as important in education as they are in medicine.

Second, no school or college should expect a teacher to perform any task that can be performed as well or better by modern technology: radio, television, films, and so on.

To my mind, the surest hope for meeting the threefold challenge of cost-quality-quantity in American education lies in the marriage of the learning process with the technology of modern communications. Through new developments in communications media, we can find ways of multiplying the effectiveness of the time students and teachers devote to the learning process. One of our chief aims should be to provide high-quality content material through modern means of communication. This will enable us to make subject material more vivid and real, to encourage the maximum independent effort by the student, and to free the teacher for greater personal attention to a student's individual needs. This goal can be achieved by cooperating with

schools, colleges, and communications industries to develop new systems of media which are geared to sound educational concepts and to sound principles of economy.

The classroom teacher can have a new assistant—the television instructor, for example, who is supported by a wealth of equipment, audio-visual aids, and abundant time to prepare to assist the classroom teacher. Under guidance of the classroom teacher, the student can learn in a new environment aided by the work of the nation's great teachers on television, learning machines, records, tapes, and other technological developments.

If this equipment is developed as a means to help multiply the quality levels and the numbers of students whom teachers can deal with effectively, then the classroom teacher should deserve—and be able to obtain—greater economic rewards, by virtue of increased productivity. Furthermore, funds required for classroom buildings could be decreased substantially.

Thus, the American educational "dilemma" can be transformed into the kind of creative challenge to which American ingenuity has traditionally responded so successfully.

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Message

Continued from page 35

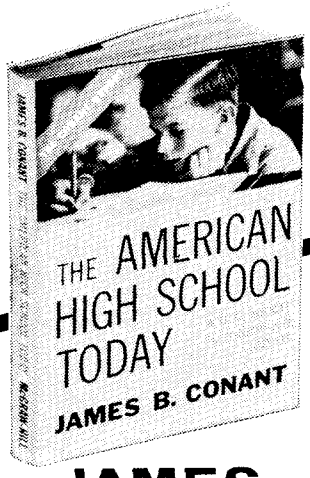
student does the one thing permitted him: he memorizes the subject matter, gives it back on a test, and forgets most of it. When a teacher is "inspiring," it is because he manages to make a student believe that the subject matter can live within him. We say of such teachers that they bring the subject matter alive. Teaching of good quality is the kind that conveys the life of subject matter to students.

The life of a school subject is to be found in the scholarly discipline that underlies it. Every school subject relies on some discipline. The most widely taught school subjects bear the names of their underlying disciplines: mathematics, literature, science, history. Any discipline is a way of knowing—a way of grasping reality. Disciplines differ from one another according to the phenomena they purport to deal with and according to the rules of evidence they employ. By using the rules of a discipline, one may make meaning out of the phenomena it deals with.

It is in the making of knowledge that a discipline comes to life, and it is therefore central to the quality of good teaching that the student be drawn into the making of knowledge, according to the nature and rules of the discipline he is trying to learn. In brief, the purpose of studying history is to learn to think like a historian; the purpose of the study of science is to learn to think like a scientist; the purpose of the study of mathematics, of political science, or of any discipline is to learn to think the way people in the discipline do.

THE generalization isn't limited to the mature disciplines, however. It is equally true that the purpose of the *study* of auto mechanics, the much-maligned driver education, or the other "practical" subjects is equally to learn to *make,* in the terms of the craft. There is more. The purpose of studying art in school is to make art. The purpose of studying music is to make music—to play, sing, or compose. The purpose of studying writing is to write.

There is a clear difference between the way most of us think about the study of art, music, or writing, and the way we think about science, history, or mathematics. It is far easier to accept the idea that the way to study art is to try being an artist than it is to accept the idea that the way to study history is to try being an historian. The tradition of teaching in the one is entirely different from the tradition in the other. The student doesn't begin in art by being required to look at masterpieces,



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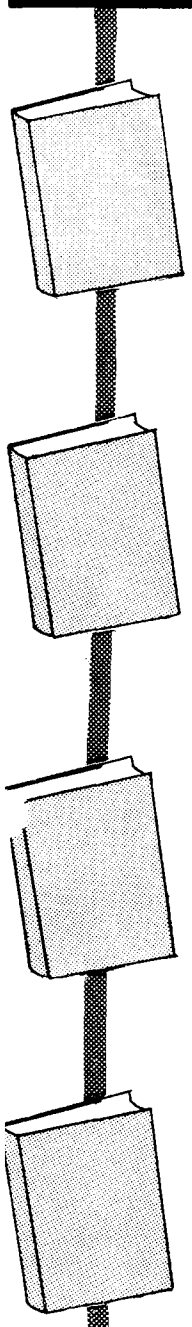

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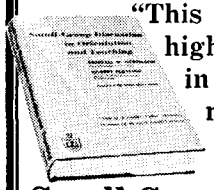

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then to memorize and recite properties of paint, chalk, brushes, and so on. These things come later, after he has learned that art is making.

But consider the teaching of history! Traditionally, we have taken refuge on the outermost surface of the discipline, where the facts and authoritative interpretations are. Most historians would immediately reject the idea that little children should try to "make" history. The closest the teaching of history comes to the introduction of the discipline is in something like the acting out of the first Thanksgiving. This doesn't miss it entirely, for the student is confronted with at least part of the historian's question, "What happened?" The main question—what did it mean?—is only barely touched by such reenactments. The rest of the history curriculum, as we have usually thought of it, is static. The student is asked to be passive. The subject matter is a "given," and the student's task is, as Montaigne says, no more than to follow the "book."

INDEED, the whole tendency of the pedagogic tradition is toward following the book. We have tried to remove all uncertainty from subject matter. In doing so, we have repeatedly taken the life out of it. In the name of teaching a corpus, we have taught a corpse, and called it a course. We have taught "the shows of things, instead of the things themselves." We have taught facts and principles in the name of science, prosody in the name of poetry, computation in the name of mathematics, dates and events in the name of history. We have taught rhetoric or grammar in the name of writing. In no single instance is what we have been teaching in these fields intended itself for intellectual manipulation. The student is given ready-made formulas for dealing with reality, in a world in which the ability to make new formulas is the crucial need. Rarely, if ever, is he invited to try formulating for himself. To quote Montaigne once more (this time he is quoting Cicero), "Most commonly the authoritie of them that teach, hinders them that would learne."

It doesn't have to be this way. Subjects can be brought to life. It is possible to teach in a way that penetrates the shell of the "given" subject. Although most of us have had little experience with such teaching, we've had at least a little. If your experience is like mine, what is most vivid is not what was done to you or for you, but what you did for yourself. I remember a term paper on Hindenberg from my junior high school days, because in doing it I had to make my own interpretation of some current events. In criticizing my effort, the teacher showed me how I might have used what

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as in the textbook, and that I might ven have criticized the author's interretation of Prussian militarism. The lea that the book could be used this ay—that I might enter into a dialogue h the author—burst upon me with at force. More important was the lea that I, a mere boy, could dare to! had thought that all this subject matr was intended only for later use. he subject came alive for me, and ve never lost my love of history. oo bad I wasn't asked to do more of is kind of thinking. It would have elped. But no—I was in a college-reparatory public high school. You had creep before you could walk. The ouble was, of course, that we weren't arning to creep; we were learning *out* creeping. We learned the comosed poem, the interpreted event, the ved life.

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Whatever the new tools, new ethods, or new arrangements in edution, they must ultimately respond the requirements of this confronta-on. We can hope that the new tools ow appearing will be used to produce

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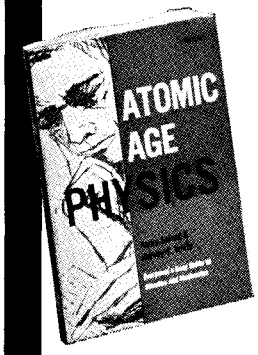

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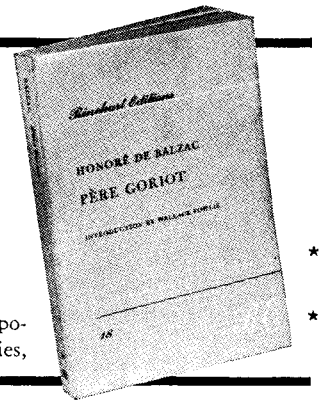

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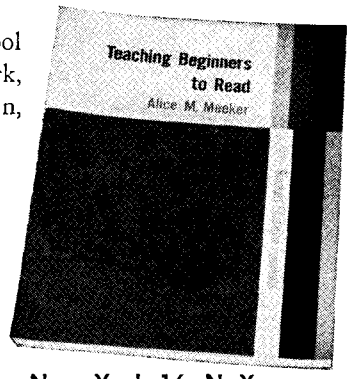

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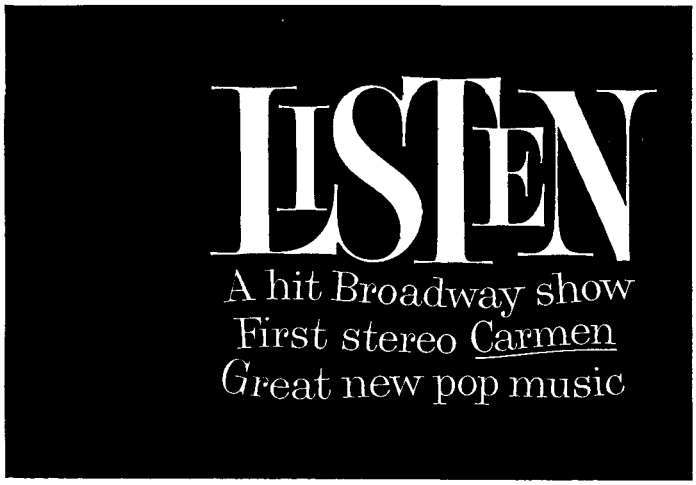

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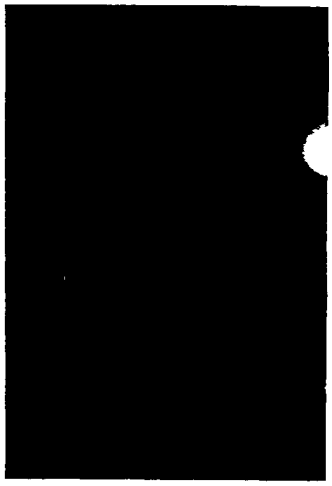

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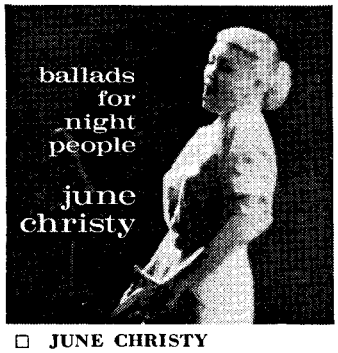

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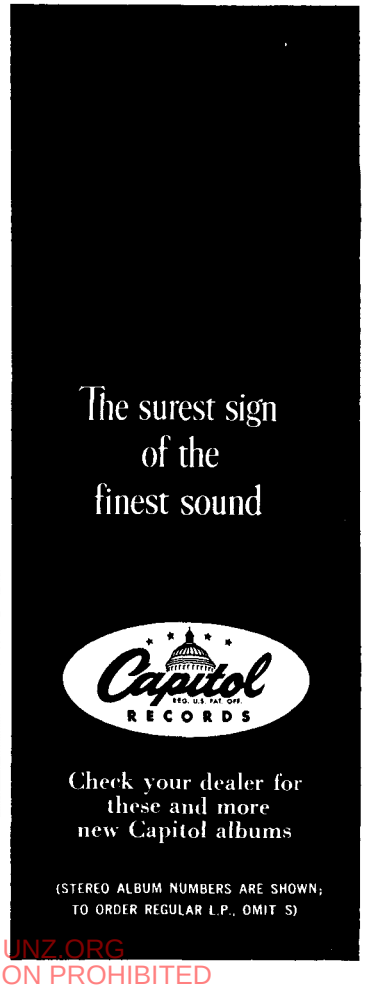

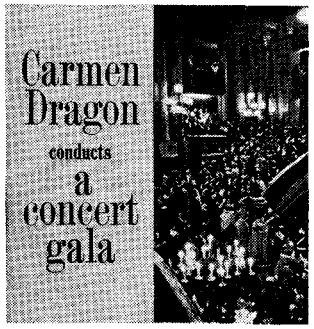

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MUSIC TO MY EARS

New "Fidelio," Old Problems—Christoff, Janis

"LEISE," sings the chorus of prisoners in Beethoven's "Fidelio" when they are unexpectedly liberated, "sprecht leise"—or, when the work is given in English, "Softly, speak softly." This seems a suitable critical admonition to apply to its latest appearance at the Metropolitan, the first since 1950-51, and the first with new scenery (Horace Armistead's) since 1926. For in spite of the evidence of Rudolf Bing's affection for a work some venerate and others disparage, it was perhaps the poorest suggestion of "Fidelio" within memory.

The way the wind (specifically the brass) was blowing became unfortunately apparent even before the curtain went up. An able conductor such as Karl Böhm can make do with a passable Leonore or a strident Florestan: but he is defeated without a healthy first horn. The Met's present incumbent went badly astray in the overture and made a nervous thing of the famous obligato to "Komm, Hoffnung."

This much of the evening's display might call for commiseration rather than criticism: but why, oh why, Aase Nordmo-Løvberg as Leonore? Neither her Elsa nor her Eva last season suggested the vocal security or the kind of character projection minimal for a performer of this challenging role. Without a strong supply of one or the other a mature female impersonating an immature male can be taken seriously only by the paid rather than the playing participants. Now and then Miss Nordmo-Løvberg's basically good vocal material makes a nice effect in a soft passage or a penetrating one at full voice, but she lacks the control either for an appealing sound in the "canon" quartet, or for the denunciatory "Abscheulicher!" And the dreamlike trance appropriate to Elsa's entrance in "Lohengrin" hardly applies to the vital, purposeful character Beethoven depicted.

Of the others Böhm had to deal with in Act I, Laurel Hurley may be a suitable Marzelline when she learns to combine the German language with her lyric sound, and Charles Anthony could be a decent Jacquino, given more assurance in stage center than he presently possesses. But Oskar Czerwenka's Rocco is several sizes too small for this theatre, as Hermann Uhde's Don Pizarro also is, for all his intelligent artistry. Talent was better mated to purpose in Act II, thanks to Jon Vickers's strong Florestan, which only lacks vocal freedom at the top to be thoroughly good, and Cesare Siepi's brief turn as a superior Minister of Justice. These, at least, should be worthy of the opportunities presented by Beethoven's eloquent writing when Birgit Nilsson joins the cast later on. Whether Böhm has more to offer in this score than authority and control may be better judged when the winds (also the stars) are with, rather than against, him.

Save for an imaginative touch prior to the final scene of liberation (in which a gigantic, stage-wide barrier slowly rose to symbolize Freedom) Armistead's scenic design was resolutely gloomy and implacably practicable. A central unit of platforms and staircases serves for courtyard, dungeon, and outdoor plaza, with drops at the back and sides to alter locale. It cheats more than a little in locating the opening scene in the lee of the prison wall rather than respecting the clear description of an interior in the text. Herbert Graf's stage direction was not merely traditional but static, with an inert grouping for the quartet an inauspicious augury of the little productive action to come.

Also opera-oriented was the Carnegie Hall appearance of Boris Christoff in a program with the Symphony of the Air under the direction of Julius Rudel. In addition to such specialities as King Phillip's "Ella giammai" from Verdi's "Don Carlos" and the death scene from Moussorgsky's "Boris," for which he is properly celebrated, Christoff demonstrated his range, vocal and dramatic, in a lengthly monologue of Agamemnon from Gluck's "Iphigenia" and Leporello's "Madamina" from Mozart's "Don Giovanni." On the whole, Christoff's voice sounded brighter, more limber than in his previous appearance here, and he dominated his material in a manner that proclaims the assured artist. Undoubtedly he is a man who requires the theatre to fulfill all his intentions, but purely as a vocalist, he commands respect. Rudel kept the orchestra abreast of requirements, also conducting the overture to Gluck's "Alceste" to open the evening, and Mozart's "Haffner" symphony (while Christhoff was resting) with Prokofiev's "Lt. Kije" suite as exit music.

The enterprising Opera Workshop of the Manhattan School of Music, directed by John Brownlee, earned good marks in its winter exercises in the Hunter College Playhouse. The program was devoted to a setting by Seymour Barab of a libretto by Martha England based on Stevenson's "Maletroit Door" and Ikuma Dan's "Yu-Zuru." The former shows a theatrical talent rather too closely aligned to Menotti's example for an individual result, the latter an artful blend of Japanese folk material with Western techniques. John Stamford, as Denis, displayed promising tenor qualities, and the Japanese soprano Kiyoko Otani performed, with birdlike grace and a slender vocal sound, the role of Tsu. The others also performed in Japanese.

Byron Janis turned another aspect of his pianistic talent to an audience in Carnegie Hall with a deft, knowing, and unified performance of Mozart's A major (No. 23) concerto, with the Philharmonic Orchestra under the direction of Leonard Bernstein. From the first string statement on, it was plain there was a happy blend of enthusiasm, understanding, warm articulation, and sweet precision at work. For the most part, Janis kept his high-powered pianistic mechanism under sure control (his left hand sometimes overpowered the right), in devoted service to the most exacting keyboard composer of all. The sanity and balance of Bernstein's admirable Mozart were preceded by a noisy version of Rossini's "La Gazza Ladra" overture and followed by an eloquent statement of Mahler's Symphony No. 4 in which Reri Grist was the soprano soloist.

AS a television personality, Bernstein was at his most engaging in a Sunday discussion of "The Creative Performer" on CBS in which he undertook not only to explain but also to illustrate the ways in which reasoned views of the same piece of music may differ. As the interlocutor of a discussion between Conductor A and Conductor Z touching on Beethoven's "Eroica," Bernstein showed a disarming objectivity about his craft, and also about the conductor *per se*. And in pianist Glenn Gould he had an admirably photogenic ally in a movement of Bach's D minor concerto. However, the need to "project" induced Eileen Farrell to indulge in more face making during a performance of "Suicidio" than she would otherwise have exhibited. In conclusion, Bernstein made a flourish of Igor Stravinsky's direction (on behalf of "posterity") of three sections of "L'Oiseau de Feu," though it is doubtful that his *own* next performance of it will be very much affected by this object lesson.

—IRVING KOLODIN.

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MID-MONTH RECORDINGS

Rudel of City Center

By IRVING KOLODIN

"ONE THING I'm curious to find out, and this tour should provide a partial answer anyway. Is there a public in America for American opera?" The speaker was Julius Rudel, general director of the New York City Opera, talking about the tour which begins shortly and extends for more than a month. During that time, twenty-one communities, small and large (the smaller ones are mostly university centers), will be visited, with a four-work repertory of native operas (see box).

"Thanks to the participation of the Ford Foundation," Rudel continued, "we can 'sell' to the local managers cheaper than would be possible otherwise. But we still have to do business." In addition to which, it is no profit to the avowed purpose of the tour—to acquaint a public from the Hudson to the Mississippi with the best work that has been done on behalf of native composers with Ford Foundation money at City Center since the Spring of 1958—to play to half-filled houses. Subsidy or no, tickets for the three performances in Chicago's sizeable (3,531-seat) Civic Opera are scaled from $1.50 to $5.00. Even with the participation of the Kate Maremont Foundation and an assist, in ticket promotion, by the Chicago Lyric Opera, the drawing power of Carlisle Floyd's "Susannah," Douglas Moore's "Ballad of Baby Doe," and (to a lesser extent) Kurt Weill's "Street Scene" remains to be proven.

Richard Cassilly and Phyllis Curtin in N.Y.C. Opera's production of "Susannah."

However, Rudel has been dealing with the untried and the unproven for virtually all of his professional career, and the results have rarely been exactly as anticipated. Pleasantest surprise of all, perhaps, was the German-language version of Cole Porter's "Kiss Me Kate," which he introduced to Vienna in 1956, and which is still being performed at the Volksoper. Cole Porter is an established brand name: but the Vienna success was doubly satisfying to Rudel as a homecoming, in triumph, to a native city he had left in a time of trial in 1938, as a youngster of seventeen.

Asked how long he had been associated with City Center opera, Rudel answered: "Even before it began. I had just received a certificate in conducting from the Mannes School in 1942 when I read that Mayor La Guardia was instituting this new program in what used to be the Mecca Temple. I walked in one day, amid the rubble and debris of the rebuilding that was going on, and asked to see the manager. This was Harry Friedgut, who asked me what I wanted. I said I wanted to work in the opera. How did I know there was going to be opera, he asked. I said I had read about it. He then took me to Laszlo Halasz, who said he would try me out. What followed, I would say, was the longest audition in opera history. While Halasz was auditioning singers, he was auditioning me too. This went on for several months. Of course, in his shrewd way, Halasz was having the use of an audition pianist without paying for it. Eventually, I was engaged as *correpetiteur* [the operatic term for a combined coach and rehearsal pianist]. In the winter of 1944, I had my first opportunity to conduct, doing Strauss's 'Gypsy Baron.' In the meantime, I had become involved with the administrative work of the company, with rehearsal schedules, casting, etc. So I had a broad experience in all aspects of the operation."

From age twenty-three, Rudel's affiliation with the City Opera has been an uninterrupted one. He pursued a developing career, in and out of City Center, in season and out, through the good and the bad, under three directors: Laszlo Halasz, who hired him originally and remained in charge until 1952 (often doing the impossible) Joseph Rosenstock, who succeede Halasz, and was the director for sever seasons thereafter; and Erich Leinsdor whose ambitious (and financially di astrous) Fall season in 1956 led unexpectedly, back to the Metropolita

During these years, Rudel was i much the same situation as the sin ers who have been the nucleus of t City Center activity for a dozen and half years. That is to say, his work w seasonal, and provided far too litt money for year-'round security. For seven-year period, from 1945 to 195 he served as director of the Third Stre Music School Settlement, organizing senior student orchestra, providin classes for aspiring operatic beginner and otherwise putting his professiona abilities to work for the benefit of t 1,100 students. Among them, he recall was the present Mrs. Rudel.

In 1952 he digressed to conductin summer stock of the musical variet covering the broad range of Broadwa products from "Carousel" and "Brig doon" to "Finian's Rainbow" and "Gu and Dolls." This was a valuable prep ration for several subsequent thing for the seasons of Light Opera whic the City Center presented under t direction of William Hammerstein, a which, among other things, produce revival of "Carousel" that moved Broadway for an additional run, a prepared the way for the return Vienna with "Kiss Me Kate" in 1956

"It was nice to go back to Vien that way," said Rudel, "though I nev had a really bad time before I left the age of 17." Asked whether his lea ing was directly related to the Ansc luss, Rudel replied: "It had been a ranged for some time before becau my father, a corporation lawyer, want to get out and take the family wi him. But he died in 1936, and it w delayed. But it finally went throug in the Spring of 1938."

Thus, though Rudel's disposition music was bred in Vienna, it didn't b gin to blossom until he came to Ne York. Scholarship assistance made possible for him to attend Greenwic House for a year and a half, while h worked at odd jobs (including a stret as clerk in a grocery store) for sub sistence. At that time his ambition w to compose, and he presented som work to Mark Brunswick at the Mann School, who discerned a musician the making. Brunswick arranged his studies at the Mannes School (no Mannes College), got him more r warding, less time-consuming work tha at the grocery store. Not long ther after Rudel began conducting studi with Carl Bamberger (having decide he was not the composer he wanted t

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), with results that are now a matter record.

With all the background Rudel possed in the affairs of the City Center late 1956, when a successor to Leinsf was being weighed, he had one t even he didn't realize—the warm odwill of the personnel with which had worked for more than a dozen ars. For a time there was a possiity that the Metropolitan might also dertake the production of opera at ty Center; when this solution failed materialize, sentiment for Rudel bean to show itself. Members of the mpany addressed a petition to the ard; others wrote letters to the press. How much effect this had on the entual decision is hard to say—except at in the circumstances the moralebuilding value of giving the company hat would make it happy was imrtant (from choristers to principals, e City Center personnel make an instment of time and effort that is, in fect, a kind of subsidy). Rudel also nformed to the realities of the situaon—being available, eager, expericed, and amenable to the budgetary oblems of City Center. For lack of a ore appealing alternative, a period of ial, at least, was indicated.

In the time that has elapsed—Janry, 1957, to January, 1960—Rudel succeeded better than anyone ther than himself, perhaps) could ve anticipated. The grants from the rd Foundation, which have totaled 0,000 from the Spring of 1958 to present time (including the part ated for the tour), undoubtedly ld have been a valuable asset for y director.

But Rudel differed from most of his edecessors in one fundamental reect: he was less interested in what the b could do for him than in what he uld do for the job. This was apparent his trial season—the Fall of 1957—hen he invited such able conductors José Iturbi ("La Vida Breve"), turo Basile ("Macbeth"), and Peter erman Adler ("Abduction from the raglio") to share the repertory with m. This was a cheering demonstraon of his belief that what was good r City Center was good for Rudel, ther than vice versa.

With opera at City Center moving toward the end of its second decade, e facts are fairly well established at there is a place, and a public, for a venture in New York. The ques-on is yet to be resolved, however, hether it can best fill that place by) choosing from the whole broad pertory of opera a sufficiently varied re to make a self-sufficient source of pply for its audience (it has, in times st, ventured "Salome," "Die Meistersinger," "Falstaff," and "Rosenkavalier" with all-too-evident limitations of talent); by (2) selecting the off-beat and esoteric (such as Strauss's "Ariadne," Rossini's "Cenerentola," Prokofiev's "Love for Three Oranges") by which it can do reasonably well; or by (3) concentrating on matters for which its, largely speaking, youthful talent is especially well suited and can do better than any other group (such as Carlisle Floyd's "Susannah," which, it should be remembered, was selected by Leinsdorf and successfully launched by him prior to the participation of the Ford Foundation).

THE answer involves not only resources but purposes. Conceivably there is a New York audience which would gladly pay $3.95 for the best seat to a so-so "Bohème" at City Center rather than buy, for the same money, an inferior seat at the Metropolitan for a superior "Bohème." Perverse, perhaps, but true. There is a New York audience which will come to City Center for a "Turandot" with Fernando Labò as Calaf which wouldn't come otherwise. There is an audience that will come for Orff's "Carmina Burana" and Stravinsky's "Oedipus Rex" which would ignore both kinds of Puccini.

In the early Halasz seasons, and immediately after World War II, it was possible to undertake certain ambitious projects surprisingly well because operatic employment in Europe was limited and experienced personnel were relatively accessible. Then, for a time, promising American talent was in unusual supply. More recently, the opportunities in the smaller theatres of Europe have drawn off native talent that might previously have developed at City Center.

The path pioneered by "Susannah" and projected further by the Ford Foundation grant (plus sizeable sums raised by City Center among its friends) strikes some as the most suitable for the company to pursue at this particular time. When it can take such a complex work as Hugo Weisgall's "Six Characters in Search of an Author" (after Pirandello), cast it with well-sounding, suitable-appearing native singers with an intelligible command of English, it is clearly performing a function unique among established operatic enterprises. This kind of talent lends itself not only to the experimental projection of new works, but also to the perpetuation of older ones such as Moore's "The Devil and Daniel Webster." This repertory scarcely has the popular appeal to survive without substantial subsidy: but it has earned the right to share attention with European works suitable to the company.

What Rudel has to offer in craftsmanship and youthful enthusiasm also complements the program. Good judgment (partially his, partially that of the City Center's board) has been shown in the choice of new works, and able people chosen to perform them. Doubtless he has shortcomings which may show themselves as he becomes further committed to more difficult projects, but bias toward any particular kind of opera is not among them. Nor, for that matter, is vanity or lack of identity with his co-workers. In such a venture as City Center, where a director must not only conceive policy but participate in the execution of it, these may be the most valuable traits of all.

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Feb.	23	New Brunswick, N.J.*
	25	Baltimore, Md.*
	26	Philadelphia, Pa.*
	27	Washington, D.C.*
	28	Washington, D.C.†
	29	Washington, D.C.‡
March	2	Huntington, W. Va.*
	3	Lafayette, Ind.†
	4	Chicago, Ill.*
	5	Chicago, Ill.†
	6	Chicago, Ill.§
	7	East Lansing, Mich.†
	8	East Lansing, Mich§
	10	Columbus, Ohio†
	11	Cleveland, Ohio*
	12	Cleveland, Ohio†
	13	So. Bend, Ind.†
	14	St. Louis, Mo.§
	15	St. Louis, Mo.†
March	16	Cincinnati, Ohio§
	17	Bloomington, Ind.*
	18	Detroit, Mich.†
	19	Detroit, Mich.§
	21	Rochester, N.Y.†
	22	Syracuse, N.Y.†
	23	Boston, Mass.§
	24 m	Boston, Mass.*
	24	Boston, Mass.‡
	25	Hartford, Conn.§
	26	Hartford, Conn.†

m—matinee
all other performances evening
*"Susannah"
†"Baby Doe"
‡"Six Characters in Search of an Author"
§"Street Scene"

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Sounds (and Silences) by Feldman

By OLIVER DANIEL

THE POWERS and attributes of music are varied and vast. Each age has to an extent reappraised its powers. Music has at times been considered divine or vulgar; made to sooth the savage breast (or, some say, beast); deemed by such as Beethoven "beyond all wisdom and philosophy," and by moralizers as the cause of juvenile delinquency. Radio has given us music "to read by," music "to dream to," and the like. And many a wit has invented his own versions of music to do something or other by. Composer Otto Luening, who has added his own form of "way out" music to the current repertory via tape, suggests a final category: "music to listen to while listening to music."

New York composer Morton Feldman is perhaps the first (or second) composer to write music not to listen to. The liner notes, written by poet Frank O'Hara (for Columbia's New Directions in Music 2, Morton Feldman, MS 6090, $5.98), inform us that "Feldman has created a work which exists without references outside itself, 'as if you're not listening, but looking at something in nature.'" It is perhaps topped only by John Cage, who has introduced protracted and calculated silence—one pause of heavenly length to be conducted *accelerando*. This sort of thing has been nicely appreciated by the New York Herald Tribune's critic Alan Hughes, who once observed that on hearing (or not hearing) such programmed silences, the greatest problem for listener or critic lay in the fact that it is terribly difficult to know whose music is not being played.

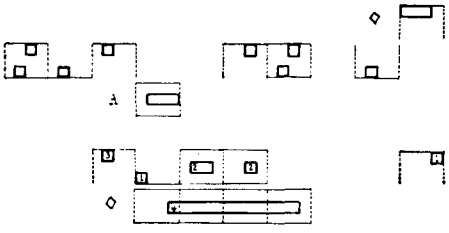
This new disc of recorded silence and sounds as embodied variously by composer Morton Feldman contains eight assemblages. They are: Extensions 1 for Violin and Piano (1951); Structures for String Quartet (1951); Projection 4 for Violin and Piano (1951); Extensions 4 for Three Pianos (1952-53); Intersection 3 for Piano (1953); Two Pieces for Two Pianos (1954); Three Pieces for String Quartet (1954-56); Piece for Four Pianos (1957). It is not to denigrate this record that I have used the word assemblage, for the term composition in its precise connotation does not apply to all the works, since improvisation plays such a vital part here. All were elaborated between 1951 and 1957.

O'Hara, while explaining some of the influences that have been at work in Feldman's development—such seeming disparities as Fournier, Rachmaninoff, Tudor, Cage, and Philip Guston—tells the uninitiate nothing of the composer. To fill in: Morton Feldman is a New Yorker—born there in 1926 and now living on Tenth Avenue. He dismisses his early piano study as insignificant, but not his study of composition with Wallingford Riegger and Stefan Wolpe. His most significant development, he believes, began with his association with John Cage in 1950.

To suggest an analogy between Feldman and Jackson Pollock is not irrational, for this musical product emerges as spots of sound variously dropped on silence. Two of the works are graph pieces which permit performers to play relatively high or low, allowing for endless variety in performance.

The music of his Projection 4 for Violin and Piano looks like the chart below. Feldman instructs performers:

NOTE: the violin part is graphed above that for the piano. Dynamics are throughout equal and low.



For the violinist: Timbre is indicated: ◇ = harmonic; P = pizzicato; A = arco. Relative pitch (high, middle, low) is indicated: ⊓ high; ⊓ middle; ⊓ low. Any tone within the ranges indicated may be sounded. The limits of these ranges may be freely chosen by the player. Multiple stops are indicated by numbers within the squares. Duration is indicated by the amount of space taken up by the square or rectangle, each box (: :) being potentially 4 icti. The single ictus or pulse is at the tempo of 72 or thereabouts.

For the pianist: The ◇ indicates playing without sounding (for t release of harmonics). Pitch their number and duration are i dicated as for the violinist.

The unpredictability can be triguing and even delightful in performance, albeit tedious when peated exactly. In regard to F man's precisely notated pieces, O'H obliges: "In an *oeuvre* which so sistently provides unpredictability v opportunities for expansion and bre the question arises of notation *at* for the graph would seem to prov an adequate control for the experie and a maximum of differentiation. differentiation is not Feldman's po even in the graph music: the struct of the piece is never the image, no eschewing precise notation of touc Feldman leaving the field open for c matic incident whereby the struct could become an image (as in Boul Notation is, then, not so much a ri exclusion of chance, but the means preventing the structure from bec ing an image in these works, and indication of the composer's pers preference for where unpredictabi should operate. As John Cage remar in this connection, 'Feldman's conv tionally notated music is himself p ing his graph music.' And of c the degree of precision in the not is directly related to the nature of musical experience Feldman is e ing." Which, of course, should ma all eminently clear.

While this music may never a mass acceptance, it will not be w influence. In his quartet there a ments of bewitching delicacy.

The most refreshing aspect of F man's music is its healthy desire avoid the cliches of the Internatic School of serial or twelve-tone te nique. It is, however, curious to serve that at times the sonic resul almost indistinguishable. There is W ern-like fragmentation that eme with remarkable refinement. His gr pieces, as played by performers acquainted with today's idiom, mi sound very different when done players who are more deeply imb with the spirit of, say, Wagner, Moz or Beethoven.

In his revolt against theoret tyranny, Feldman is not alone. Iv experiments preceded him by ne half a century. He pioneered in a ing melodies to be played simu ously without strict time relat achieving results far more signific than anything so far produced h His "Holidays" are still to be recorc and the only currently available ex

(*Continued on page* 71)

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Alla Milanese—Report from Italy

MILAN, ITALY.

MILAN is a city of over 1,300,000 inhabitants; of Italian cities it is second in both size and population only to Rome. It is situated at the head of the plains of Lombardy, within sight of the foothills of the Alps. As the commercial and industrial capital of Italy it offers great contrasts of wealth and poverty—beautiful shops and drab industrial suburbs. The climate is damp, cold, and foggy from November to March, being particularly cold in the months of January and February, when snow is likely to fall. The heat in Milan may start in May and nobody is surprised if it lasts until October, the hottest months being June and July. It is damp heat, and because air-conditioning is scarce whoever is able to leave Milano does so.

The fog in winter rivals that of London and discourages residence on the outskirts or in the countryside. As a result, this is largely a city of apartment dwellers who strive to live as near the center as is possible. Within this terribly congested square mile, which has the beautiful Cathedral (Duomo) as its heart, most first-class hotels, shops, offices, and residential flats of the well-heeled are concentrated. Here also, almost all of the city's business, social, and artistic activities are carried on. Inside this exceedingly small area, rents are extremely high—a natural, though often quite unbelievable, outcome of the scarcity of living space.

Milan is not one of the principal artistic centers of Italy. Leonardo da Vinci's great masterpiece "Il Cenacolo" ("The Last Supper") can still be viewed on the convent refectory wall, in a building adjoining the church of Santa Maria delle Grazie, in Corso Magenta. The marvelous golden altar of the Chiesa di Sant' Ambrogio will be exhibited for a modest fee paid to the caretaker. Il Duomo di Milano, which stands in the center of the city, is undoubtedly one of the very finest Gothic churches in the world; experts call attention repeatedly to its stained glass windows. Il Castello Sforzesco, once the home of the reigning dukes of Milan, today houses several museums, libraries, city administration offices, etc. The great Leonardo once lived here, and was responsible for the decoration of many rooms, notably the Sala delle Asse. Here, too, one may see Michelangelo's last work of art, an unfinished "Pietà," begun when the great master was almost ninety years old.

Thus, if one were writing a guide booklet for tourists, it would be exceedingly difficult to "sell" Milan against the more apparent and abundant wonders of Rome, Florence, and Venice. The appeal and importance of Milan are quickly and simply expressed in a sentence of Vincent Sheean's: "In 1884 Milan was, *as it is now*, the arbiter of taste for all Italy in literary and theatrical matters." This stature undoubtedly stems from the fact that the world's greatest opera house, La Scala, just happens to be in this city (in the center of course), and nothing short of eradicating completely the names of Italian operatic history will diminish the position it has long held.

ON St. Ambrose Day (December 7), this world-renowned theatre again opened its doors. On that day the artistic life of Milan awakes to fullest glory. Conversations with many important returning luminaries soon give the operatic enthusiast a pretty good idea not only of what he can expect this season from the printed prospectus appearing on the building's outside walls but also of what leading record manufacturers will be offering in the way of addenda to their prospective catalogues and what other important lyric theatres have in mind for their own audiences. The following information has been gleaned from the artists themselves and is of course "unofficial."

Renata Tebaldi indicates that she will be doing "Adriana Lecouvreur" for Decca/London and apparently regards the association of Giulietta Simionato, Carlo Bergonzi, and Ettore Bastianini as both suitable and natural. She is also expecting Decca/London to propose a stereo remake of "Otello" with Mario del Monaco and Cornell MacNeil. Mme. Tebaldi will probably return to the Lyric Opera of Chicago during November of 1960, singing Fedora and Tosca in the company of Giuseppe di Stefano.

Mario del Monaco is not quite certain that he will agree to a new "Otello," as he is strongly in favor of returning to more lyrical roles within the very immediate future. Del Monaco has also spoken of his involvement in a new stereo "Aïda" for RCA alongside Birgit Nilsson and Leonard Warren. For his Decca/London activities, Del Monaco is considering a remake (in stereo) of "Cavalleria Rusticana" with Giulietta Simionato and Cornell MacNeil, a stereo "Carmen" with Simionato and MacNeil, and "Un Ballo in Maschera" with the soprano part unspecified but with Simionato and MacNeil as, once again, very likely participants.

Franco Corelli lets it be known that he has signed with the Metropolitan Opera and will be making his debut there in "Turandot" with Birgit Nilsson; Anna Moffo will very likely be the Liu. Later, Corelli may be heard in "Trovatore." This tenor, who terms himself a *lirico-acuto*, has recently signed with HMV and hopes to assist in perpetuating "William Tell," "Les Huguenots," and "L'Africaine," all of which he is now seriously studying.

AT La Scala there is talk that Angel records will remake "Tosca" and "Rigoletto" in stereo. Callas and Di Stefano will once again star in these, with Gobbi as the baritone for the Puccini work; Cornell MacNeil (if it can be arranged) is likely to portray the title role of the Verdi favorite. The opening attraction for next year's Scala season is still pretty much of a state secret but it is "official" that Giuseppe di Stefano will be the tenor and, likely, the protagonist. La Scala will pay a state visit to Paris and to Moscow, and it is quite reliably reported that the Russians have requested performances of both "Cavalleria Rusticana" and "Pagliacci." Other indicated works are "Tosca," "Les Troyens" ("I Troini" here), and Pizzetti's "Murder in the Cathedral." —REMY V. W. FARKAS

—Hans Wild (Decca)

Renata Tebaldi—regards association with Giulietta Simionato, Carlo Bergonzi, and Ettore Bastianini as suitable and natural.

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To the French Taste

By ROBERT LAWRENCE

IF ANY PROOF be needed that a nucleus of Paris-trained singers is essential to the proper performance of French opera, it is provided by a fascinating disc recently issued by Odéon *Bel Canto* comprising excerpts from Massenet's "Manon" as recorded, over a number of years, by artists who reigned at the Opéra-Comique from 1915 to 1945 (ORX 105, $5.95). This is, of course, a series of re-recordings at long-playing speed; and, for the most part, they transfer admirably to the new medium. Despite occasional fluctuations of pitch in woodwind accompaniments, and the absence of the heady type of sound in vogue today, this is a group of performances which should utterly absorb the Francophile operagoer.

How rewarding to hear Ninon Vallin play with the phrases of "Je suis encore tout étourdie" as a fine instrumentalist might treat a cadenza, caressing the vocal line, singing the music with that sense of ultimate improvisation that marks great performing art. She is not averse to swelling on her final tones (always within the bounds of good taste) so that the listener is given a sense of pleasurable theatrical climax. The timbre is ravishing, but never independently so. Every vocal effect springs from the text, from the word; and, needless to say, her French is impeccable. Through the skill of such a singer, "Manon" takes on a new lightness and fantasy. Miss Vallin has had no full-fledged successor (excepting our own Bori and Sayão) even in France. Nowhere, unfortunately, is there today a practicing Manon of this stature. Therefore, her part in this recording may be enjoyed as a bit of history. She also sings, with poetic flair, the "Adieu, notre petite table" and, employing considerable charm, the Gavotte, wherein all technical difficulties seem nonexistent through her superb command.

Miss Vallin, however, is not the only attraction on this disc. Roger Bourdin, noted French baritone, sings Lescaut's "Ne bronchez pas" with enormous élan; Solange Delmas and Emma Luart, both outstanding sopranos of former years, are heard in other excerpts from the heroine's music (Miss Delmas is especially touching in the "Voyons, Manon, plus de chimères"); and, among the remaining male singers, Charles Friant comes off effectively with a sensitive delivery of the "Rêve." In listening to one French singer after another, one is struck by their basic similarity in sound to the Parisian orchestra, which stands apart from all other ensembles in its brilliance of timbre, slenderness of tone, elegance of emission. These are qualities without which—on the stage as well as in the pit—French opera cannot flourish.

Odéon has issued another *Bel Canto* disc devoted to excerpts from "Carmen" (ORX 106, $5.95), also performed by noted singers of the past. Ninon Vallin again delivers an impressive performance, this time with the "Seguidilla"; the baritone Endreze is heard in a well sung version of the "Toreador" couplets; Solange Delmas does a good Micaela's aria; Jane Rolland and Charles Friant come off ably in the Micaela-José duo of the first act; but it is the late Conchita Supervia who sweeps everything before her with incomparable performances of the Chanson Bohème and of the Card Scene. Once more, as in Miss Vallin's singing of "Manon," one feels with Miss Supervia the presence of that indefinable sense of improvisation which brings freedom and elasticity to a great performance. For those listeners not yet acquainted with the Supervia voice and style, these will come as a revelation, setting up almost unapproachable standards for the Carmens of our day.

A less successful recording out of Paris is a new series of excerpts, sung in French, from Verdi's "Rigoletto" (Pathé DTX 30173, $5.95). This writer cannot go along with the principle of transplanted opera and is just as opposed to Pont Alma Verdi as to Palermitano Massenet. Mado Robin sings insipidly as Gilda; Michel Dens is a strong Rigoletto; and the basso Xavier Depraz is best of all as Sparafucile. The playing of the Opéra orchestra, under the direction of Pierre Dervaux, is noteworthy for its spirit and its cleanness, although some of the tempi lean toward the slow side.

"Carmen" has just been issued in a fresh monaural version by Epic (SC 6035, $14.94), featuring the Spanish

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dramatic soprano Consuelo Rubio in the title role, with Pierrette Alarie as Micaela, Leopold Simoneau as Don José, and Heinz Rehfuss in the part of Escamillo. Pierre-Michel Le Conte conducts the orchestra and chorus of the "Concerts de Paris." Orchestral playing is predominantly poor, and some of the secondary roles are sung inaccurately. Miss Rubio is not a bad Carmen. Her voice, though not mezzo in quality, is fresh (except at its topmost limits) and vibrant; her French is good; her conception of the part lively and spontaneous. That she falls short of any final distinction on these discs arises from a lack of vocal variety. In a role where visual appeal is so fundamentally important, Miss Rubio (represented by a most inviting photograph in the album liner) might succeed better in the theatre than on records. Pierrette Alarie is a lovely, sympathetic Micaela, one of the best within memory. Simoneau, always the discriminating artist, is incapable of doing an indifferent José; and yet his voice, expertly used, seems too lyric for the part, too wanting in that dramatic stress which the Italians call *accento*. As Escamillo, Rehfuss must be heard to be believed. Here is a baritone version of the German strangulated tenor.

A brand new stereophonic edition of Gounod's "Faust" has been released by Capitol (SGDR 7154, $21.98) with the same trio of principals who appeared in a fairly recent monaural recording: Victoria de los Angeles as Marguerite, Nicolai Gedda as Faust, and Boris Christoff in the part of Mephistopheles. André Cluytens conducts the orchestra and chorus of the Opéra with excellent results. The sound of the recording, however, is conservative and prosaic.

BEST of the three principals is Gedda. No ball of fire as Faust, his singing is consistently fluent and occasionally expressive. Miss de los Angeles produces beautiful tones, and she phrases most musically. For this

writer, her Marguerite lacks the essence of real theatre—an admittedly subjective point of view. About Christoff's Mephistopheles, there need be no such critical reticence. His Archfiend has all the majesty and terror of an argumentative Balkan cab driver. The voice is a good one. Of temperament, there would seem to be some degree. But his constant striving to be a latter-day Chaliapin, the incessant intrusion of Slavic sounds and attitudes into what is a completely Gallic part, plays havoc with the opera.

The most agreeable feature of this recording, aside from the well proportioned playing of the orchestra, is the Marthe of Rita Gorr. This is surely a luxury, to have assigned so secondary a role to one of Europe's celebrated mezzo-sopranos; and Miss Gorr comes through delightfully, without exaggeration and with sumptuous quality.

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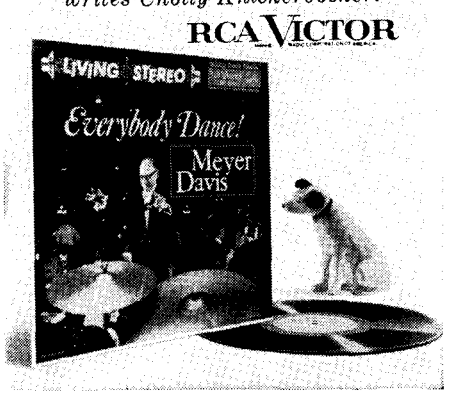

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Daniel

Continued from page 66

ple of such procedures is his "Unanswered Question"—a true masterpiece. (His superb Quartet No. 2 has been withdrawn.)

Henry Cowell, who preceded Cage (in fact he was one of Cage's teachers) has not only given us tone clusters but eerie swirls of sound played on piano strings in such pieces as his "Banshee" (1930), "Aeolian Harp," and others.

One finds too in works of Hovhaness whole sections where each instrument has more or less specifically notated passages, where none play together and duration is left to the taste, discretion, and interpretive insight of the conductor. The result, as one hears it in his "Magnificat" and "Meditation on Orpheus," is both startling and dramatic. No one interested in the avant-garde can ignore the remarkable work of Harry Partch, who, while achieving results of astonishing originality in pitch and timbre (for he has devised a number of new instruments to make his sounds), has fragmented the octave into forty-three microtones—and this a quarter of a century before Stockhausen. Partch's music, while amply recorded, is a little hard to come by; not usually available in record shops, it is obtainable from the composer, now resident at the University of Illinois.

For producing this work of Feldman, Columbia merits a hearty bravo, as it does for its previous releases of works by Stockhausen and Boulez, Webern and Stravinsky. Now one may hope for more current discs of such trendmakers as Ives, Cage, Varèse, Brant, and Riegger, as well as those two grand older men, Ruggles and Becker. To round out the current picture of such new directions as our composers are taking, we need more of the immediate antecedents to appreciate their consequences.

Whether annotator O'Hara is justified in stating that Feldman's music "sets in motion a spiritual life which is rare in any period and especially so in ours" is doubtful. The homage is commendable but pompous, for some of the music seems no more than downright noodling. But coupled with his predecessors and colleagues, he forms a part of today's important trend. It is at times unquestionably hypnotic and the individual performers must be singled out for their unique contribution, for in a sense they are composers too. They are: David Tudor, Russell Sherman, Edwin Hymovitz, pianists; Matthew Raimondi and Joseph Rabushka, violinists; Walter Trampler, violist; Seymour Barab, cellist.

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(Continued on page 72)

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(Continued from page 71)

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ROOMS WANTED

WANTED—ROOM, preferably board also, young man, college graduate, studying and working lower Madison Avenue, NYC. References exchanged. Write Box K-856.

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FOR THOSE WHO want every facility and service, plus the tranquillity of beach life, write The Fields for literature about their Colony Beach Club Resort, Longboat Key, Sarasota, Florida. Phone FUlton 8-2131.

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KINGSLEY DOUBLE-CROSTIC NO. 1351

Reg. U.S. Patent Office

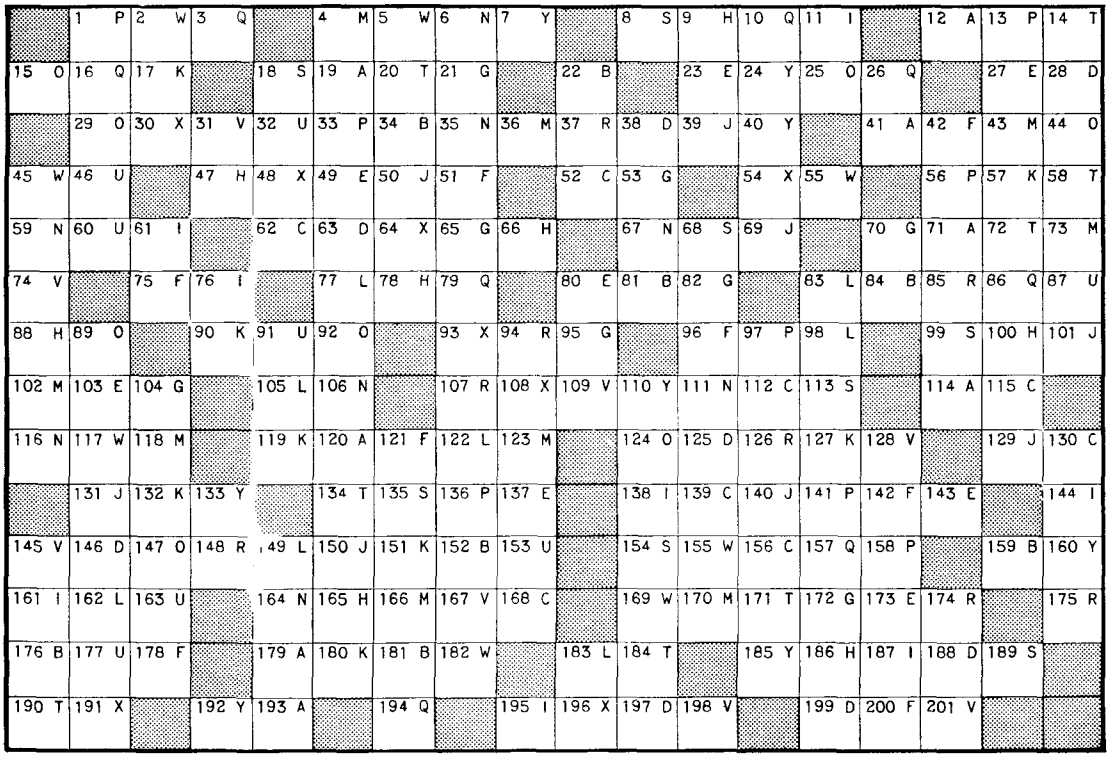
By Doris Nash Wortman

DEFINITIONS	WORDS
A. One who engages in mental research.	19 179 120 12 41 114 193 71
B. Pertaining to marriage.	176 181 84 152 81 159 22 34
C. Oxide of the metallic element, at. no. 70.	168 115 139 130 112 52 156 62
D. Melancholy.	146 38 197 188 63 125 28 199
E. What Love does to locksmiths (2 wds.).	173 27 49 103 137 143 80 23
F. Bought from abroad.	200 178 121 75 142 96 42 51
G. Those who buy admissions after the SRO sign has been put up.	104 95 172 21 82 53 65 70
H. Cui bono (2 wds.).	47 100 165 88 78 9 186 66
I. Firearm with a cylinder which turns so that shots may be discharged in succession.	61 161 187 138 195 144 11 76
J. Enjoying swift, confusing motion (3 wds.).	101 39 131 129 140 150 69 50
K. Headlong, like the bedeviled swine in the Bible.	119 180 17 90 132 127 151 57
L. Dangerous cape on Atlantic coast U.S.	183 77 105 149 98 162 83 122
M. Numbering thirty.	4 118 166 36 170 102 43 73 123

DEFINITIONS	WORDS
N. Discovered (2 wds.).	67 35 6 116 164 106 111 59
O. Continuingly well - informed and shrewd (comp.).	25 15 92 44 124 29 89 147
P. In the days of chivalry, a novice in arms.	56 13 136 97 141 158 1 33
Q. The unforgivable sin of Irving Berlin's wartime bugler.	3 79 10 26 194 86 157 16
R. People or things strange or unfamiliar.	85 126 37 148 94 175 107 174
S. Describing the man with no car in his garage.	135 18 99 68 8 113 154 189
T. One kind of accommodations on an overnight train trip.	14 20 72 190 184 58 171 134
U. Intensive form of assent, or obedience to an order (2 wds.; colloq.).	163 87 153 46 177 91 32 60
V. Hesitates in speech.	128 31 145 74 201 198 109 167
W. Harbors lying beyond the limits of customhouse jurisdiction.	117 2 155 169 55 5 45 182
X. Object of purely rational apprehension.	93 48 108 64 191 30 196 54
Y. Small-sized final resting-place—perhaps of a pet bird or white mouse?	40 24 192 160 7 185 133 110

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 14 of this issue.

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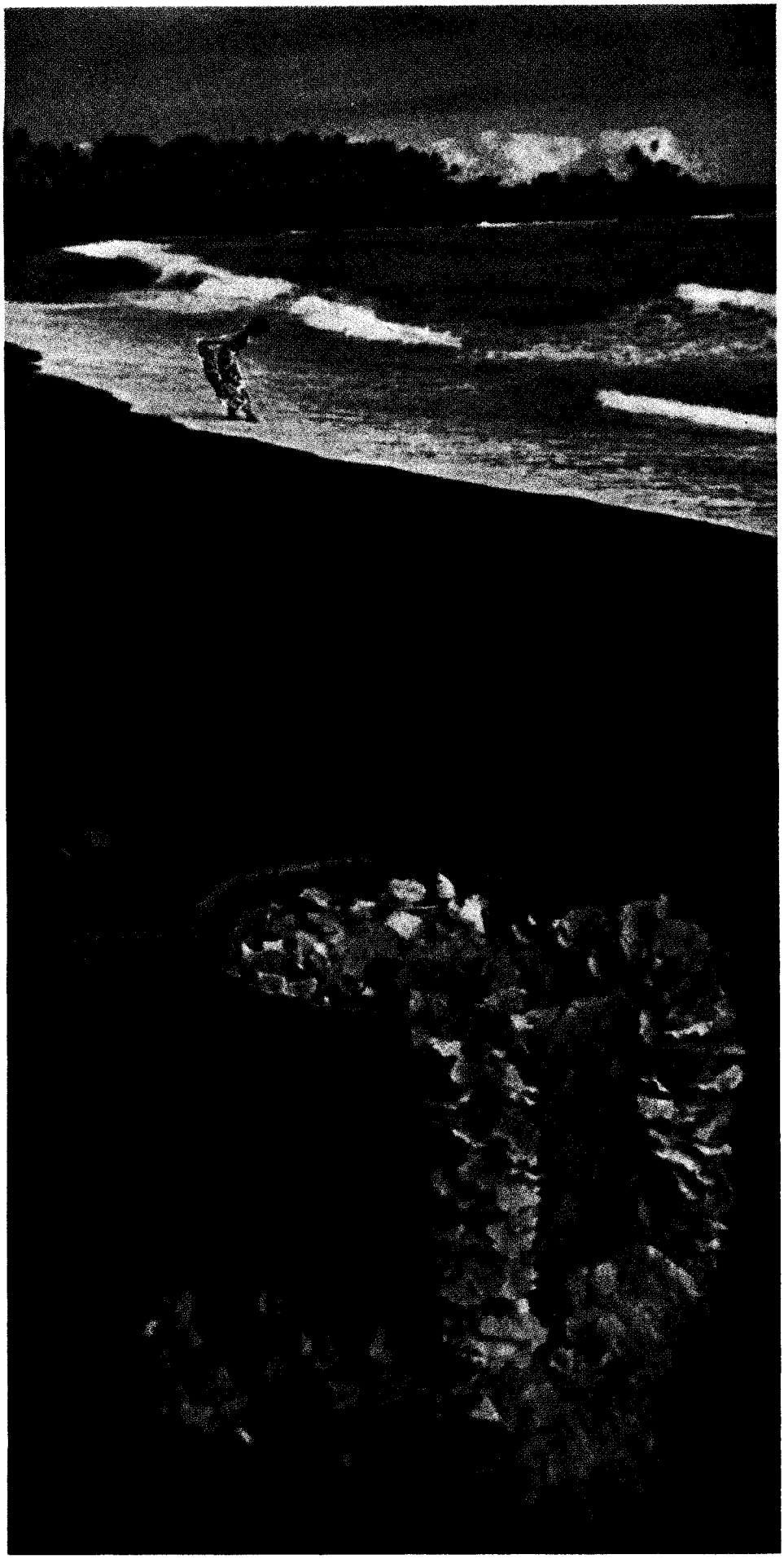


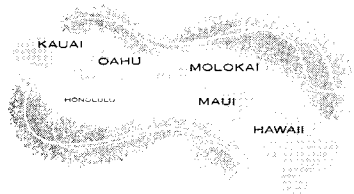
Orchids on a black sand beach

Hawaiian leprechauns, called *menehunes*, performed prodigious feats in Island folklore. Surely no less than magic created the beauty of this jet black beach at Kalapana, on the Island of Hawaii . . . There's more magic that grows orchids by the acre, inspires awesome volcanic activity, causes ferns to reach giant height. Modern *menehunes* have left Hawaii's old charm unspoiled but added good roads into the great cattle ranches, around the Island to historic Kona and through the bird sanctuaries and natural wonders of Hawaii National Park . . . All this and more, just minutes away from Honolulu, Capital of the 50th State . . . Make your "lifetime dream" come true this year in the romantic neighbor isles, Kauai, Maui and Hawaii.

5 hours from the West Coast—
10 hours from the East by JET!
A pleasant four and a half days by ship.

In the Islands of

Hawaii



Plan to spend at least two nights on a Neighbor Island.

See your Travel Agent, Airline or Steamship Company, or write HAWAII VISITORS BUREAU, 2051 Kalakaua Ave., Dept. K Honolulu, Hawaii, U.S.A. • Offices in New York, Chicago, San Francisco

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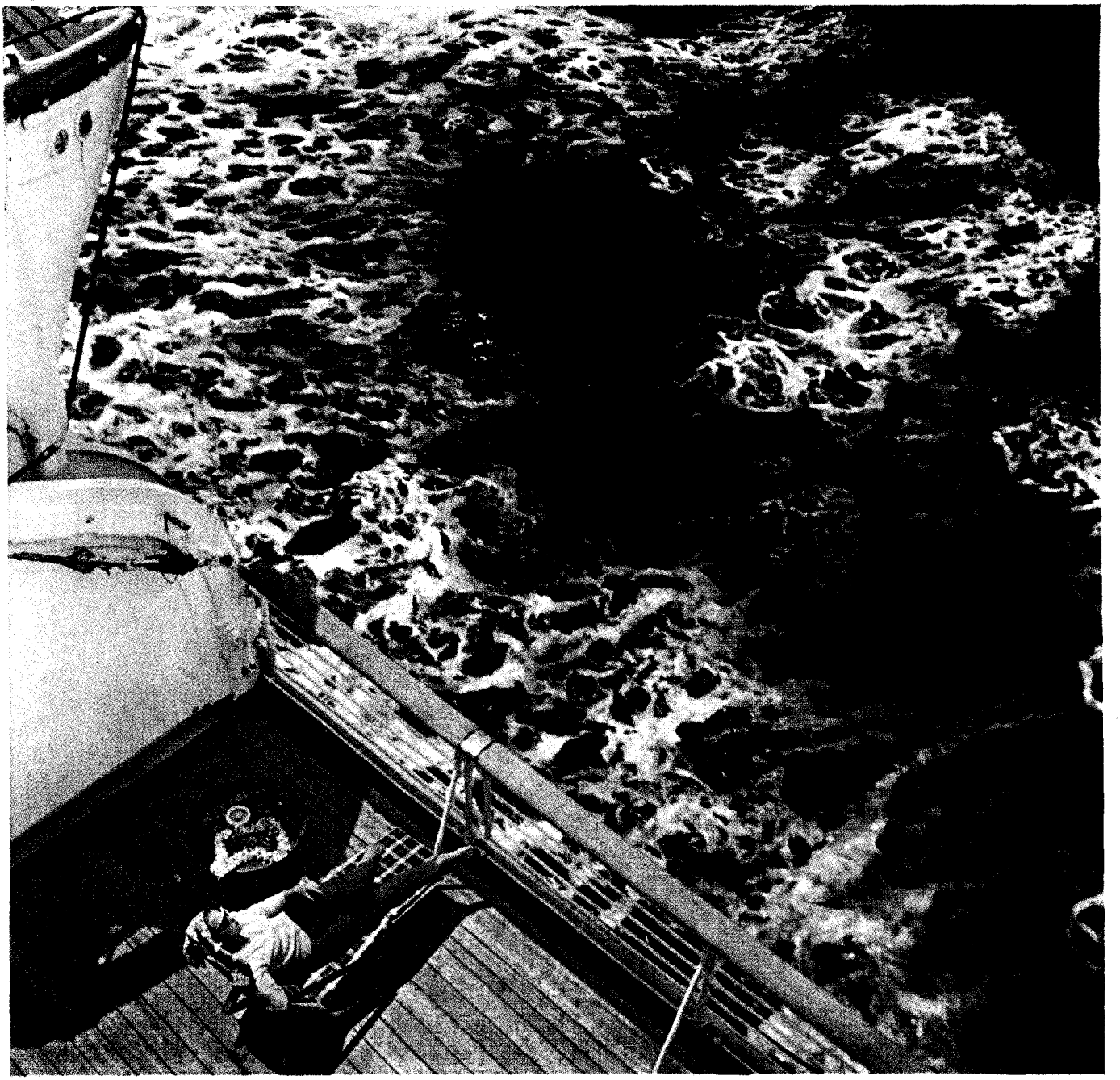

Run away to sea—on Orient & Pacific!

THIS is a portrait of an adventurer. Like all good adventurers, she is thinking of loot. You can see some of it above. The camera was bought in Japan for a third of its U.S. price. Her cashmere sweater cost $15 in Hong Kong.

Her husband has a chest full of new suits tailored in fine English cloth. Hong Kong price, about $45 each. And their cabin is a treasure house of jade from Burma, Philippine laces, Indian ivory and primitive art from the South Pacific. Practical note: You can bring back a *quarter of a ton* of baggage and booty on your Orient & Pacific ticket.

This is just one reason for sailing to the Orient on Orient & Pacific. Your travel agent can give you at least a dozen others. Start him off by asking about Orient & Pacific's Continental meals and English service that make you feel as though you were a guest at a great London town house. For complete details write: Orient & Pacific Lines, Dept. H, 210 Post Street, San Francisco.

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